Boston University Graduate School Thesis

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Boston University Graduate School Thesis

THE INFLUENTIAL ENGLISH PURPOSE NOVELISTS OF THE NINETEENTH AND TWENTIETH CENTURIES

BY

MARGARET WHITE

(A.B., Wellesley College, 1931)

Submitted in partial fulfilment
of the requirements for the
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1937



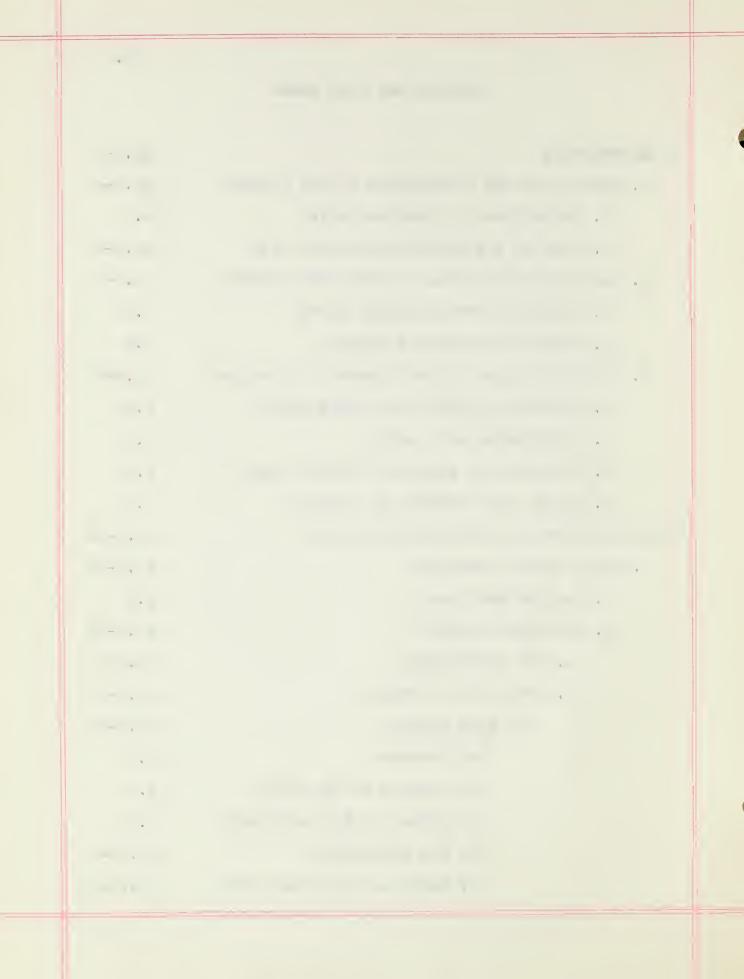
Outline and Page Index

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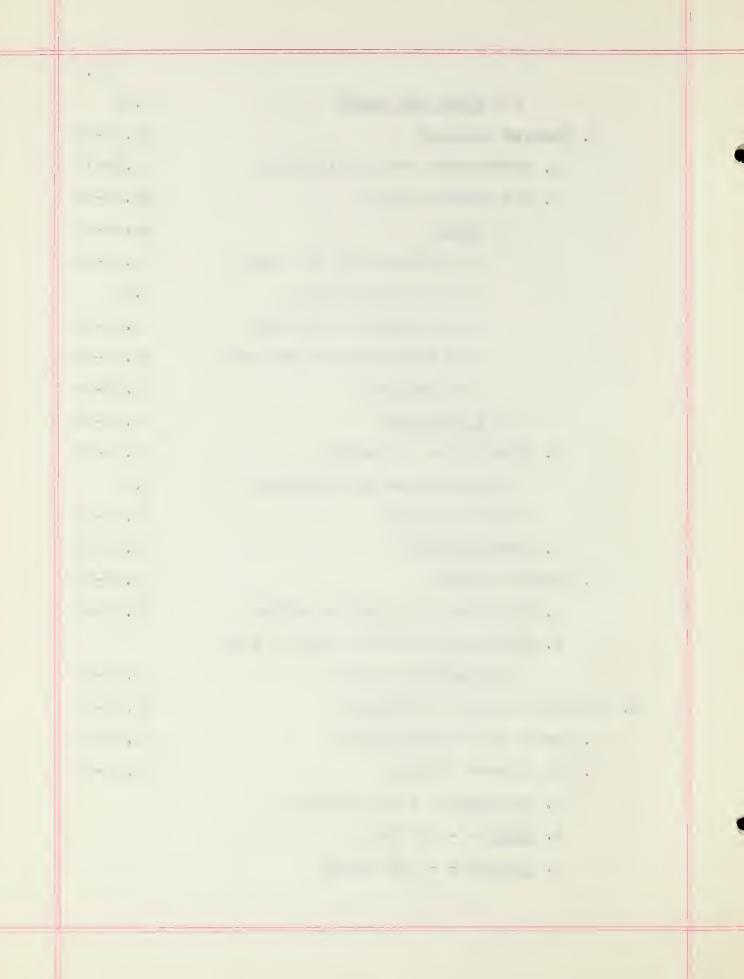
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Outline and Page Index

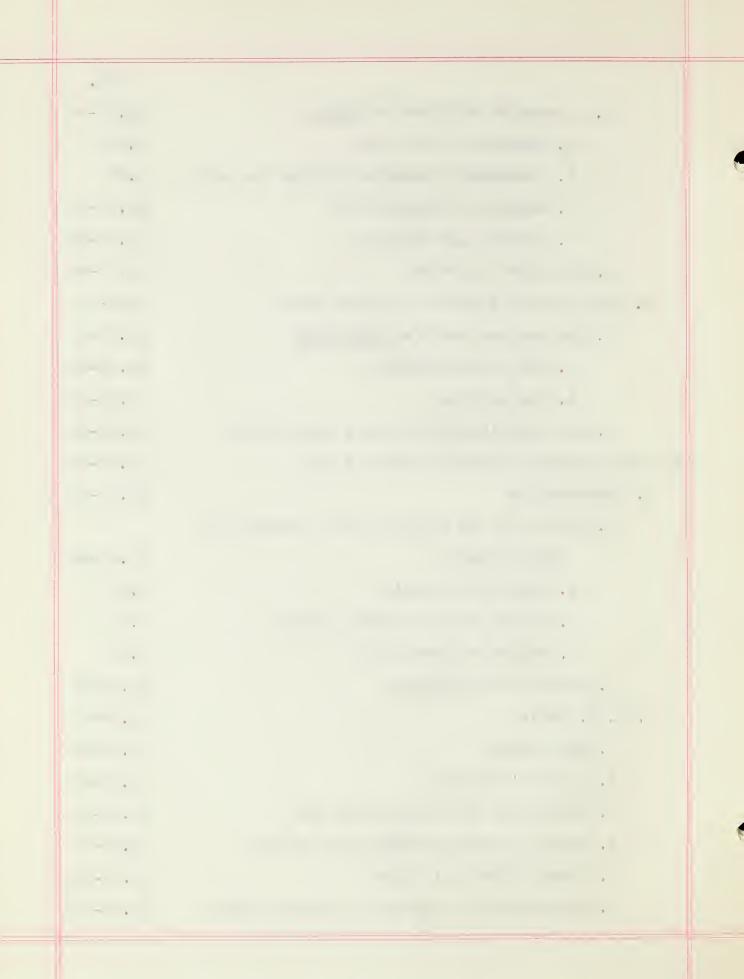
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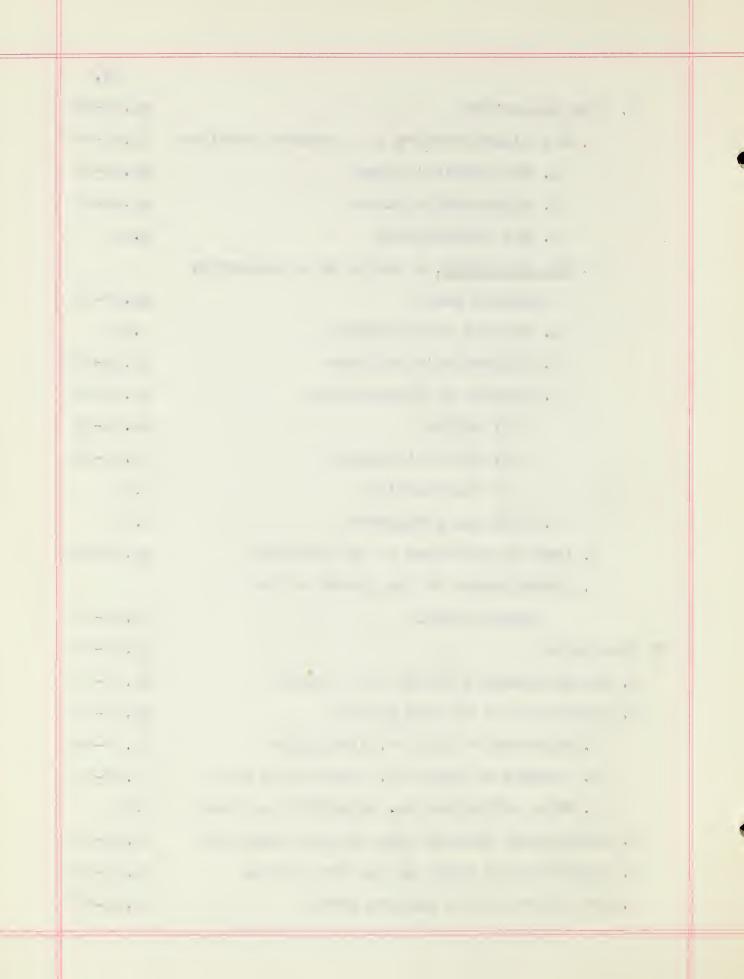


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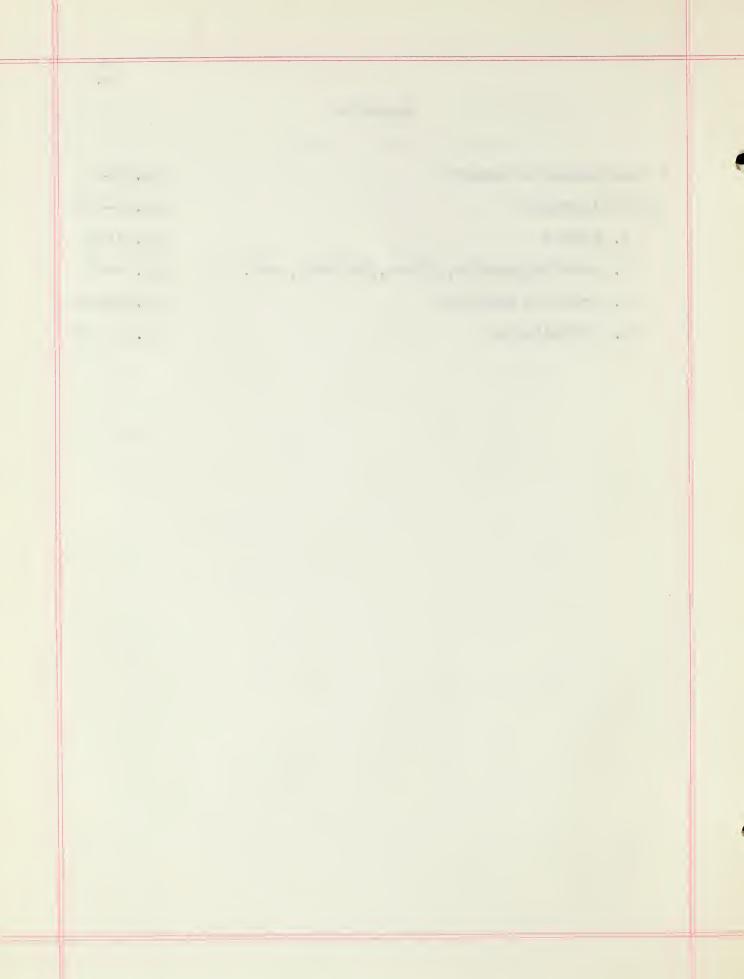
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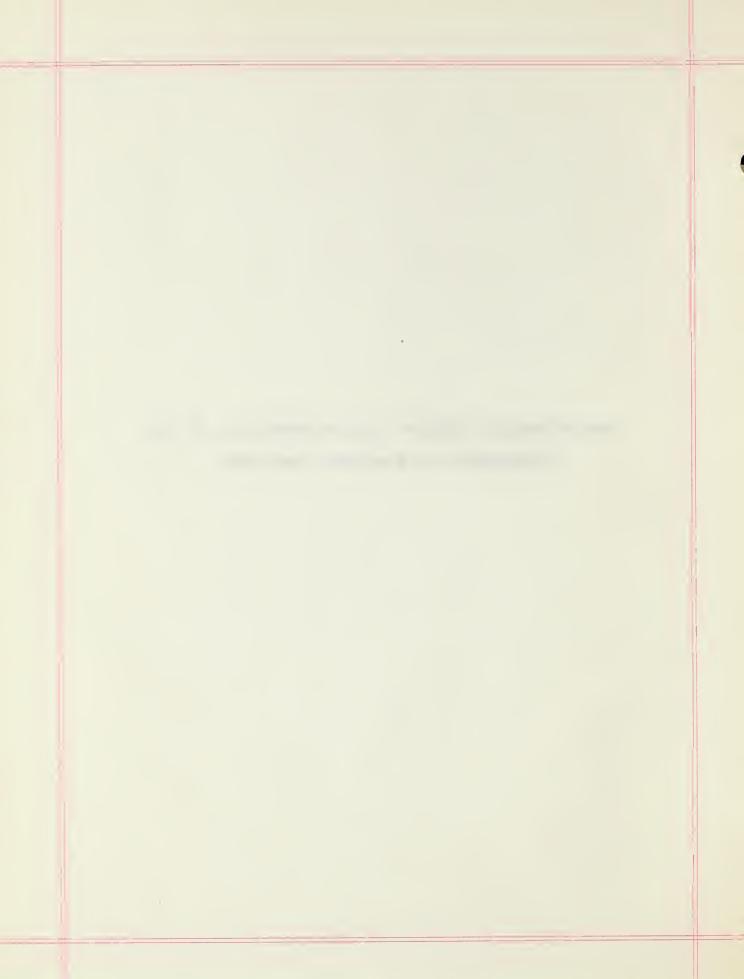


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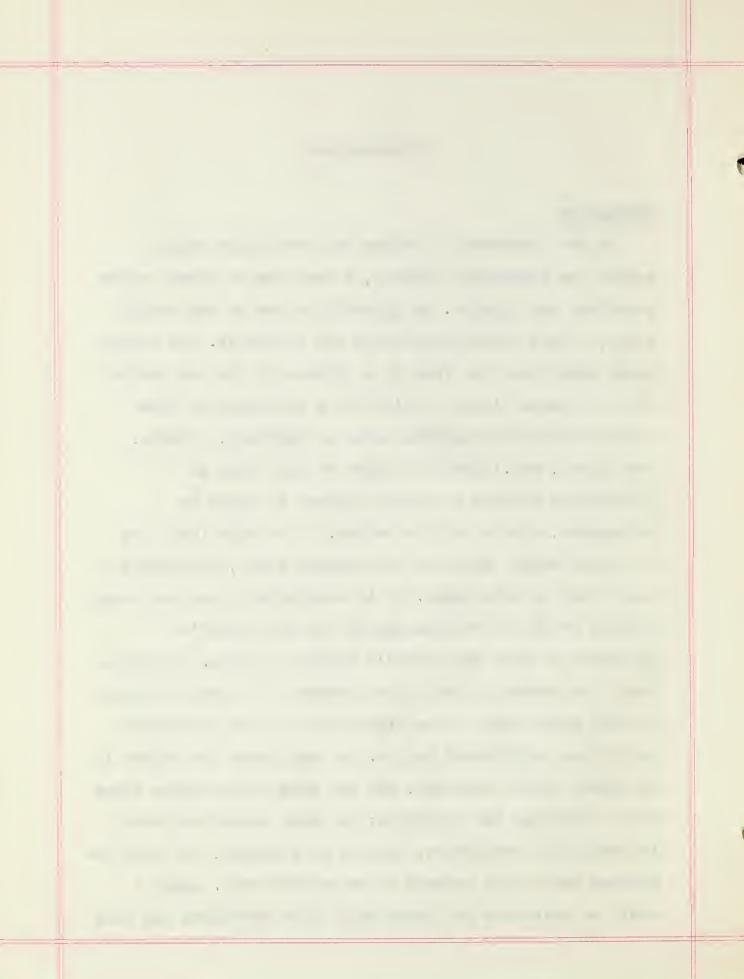
The Influential English Purpose Novelists of the Nineteenth and Twentieth Centuries



Introduction

Definition

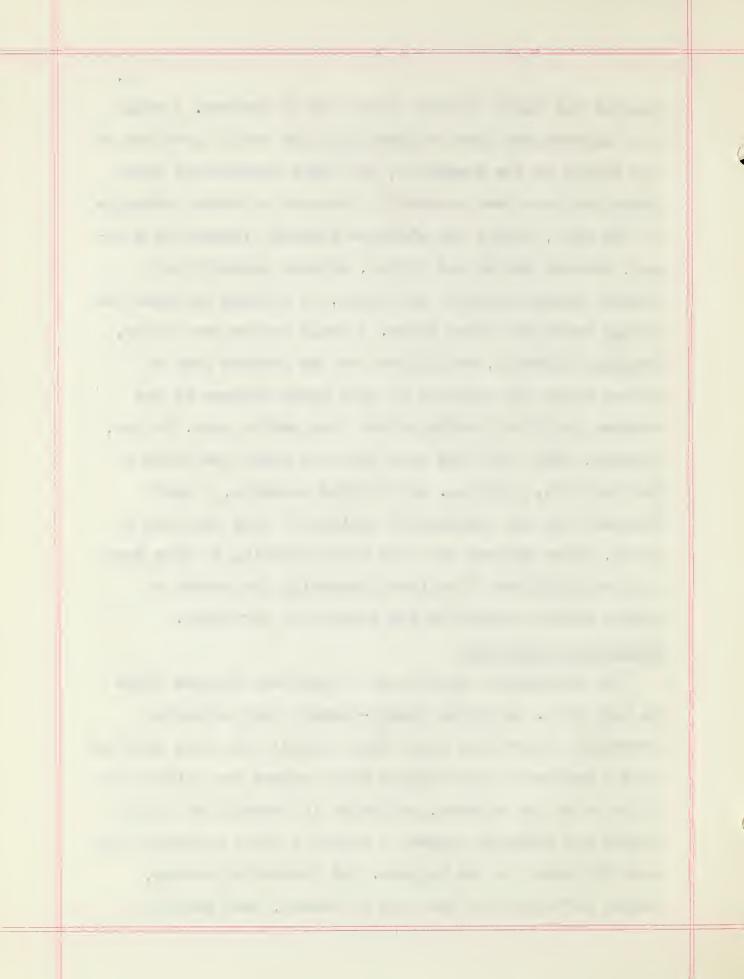
In the confusion of reform and revolution which marked the nineteenth century, a new type of novel became prominent and popular. We classify it now as the social novel, a term exceedingly broad and inclusive. The social novel might take the form of a picture of the way people of all classes lived; it might be a criticism of some social order or arrangement such as marriage, divorce, the Church, etc.; again it might be more than an interesting picture or ribald satire; it might be propaganda, with an aim to reform. It is this last type of social novel, known as the purpose novel, with which I shall deal in this paper. It is considered a purpose novel because it is not written merely for the reader's enjoyment or from the author's desire to write. In such a novel the author has felt the presence of a great wrong in society which ought to be righted and can be so righted only by an enlightened public. In many cases the author is an ardent social reformer, who has some constructive ideas about bettering the condition; in other cases the author is definitely bewildered, can see no solution, but puts the problem before the readers to be puzzled over. Again I shall be selective and treat only those novelists who have



handled the labor problem in one way or another. I shall omit authors who have attacked only the social problems of the family or the community, and shall concentrate upon those who have been aroused by the most prominent struggle of the ages, namely the struggle between richman and poorman, between master and worker, between landlord and tenant, between capital and labor, or between the same two groups under any other names. I shall choose one writer, Benjamin Disraeli, who may not on the surface seem to belong under the category of this paper because he has written political novels rather than social ones. He has, however, dealt with the same question along the lines of his own work, politics, As my title suggests, I shall discuss only the influential writers of this new type of novel, those writers who have done something to make such a type significant by either forwarding its growth or making marked changes in its content or structure.

Historical Background

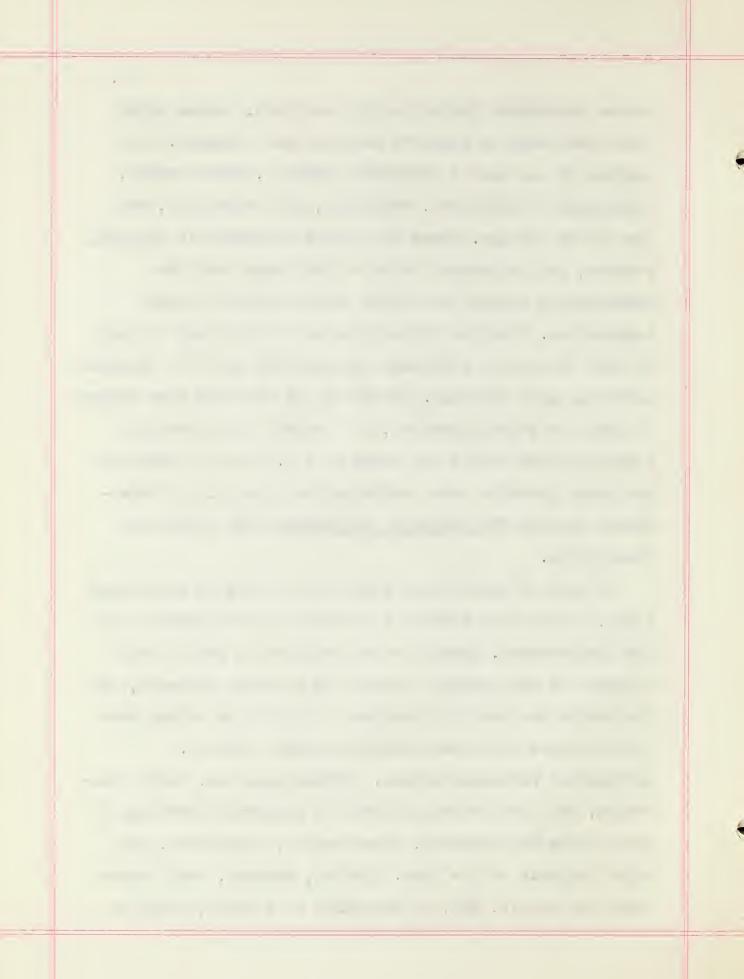
The nineteenth century was a turbulent hundred years in many ways. In Europe tenant-farmers were demanding ownership of the land which they worked; mobs were spirited with a desire for nationalism which caused revolution and division in the Balkans, and union in Germany and Italy; France was wavering between a republic and a monarchy with much bloodshed in the bargain. The industrial masses, coming definitely to the fore to demand, sent terrific



scares throughout Europe in 1830 and 1848, scares which left their mark on people's emotions and thoughts. For England it was also a stupendous century, since reform, instigated by machinery, education, and starvation, was the cry of the age. There was little bloodshed in England, however, for an unusual faith in Parliament and the Constitution caused the reform to come about through legislation. From The Reform Bill of 1832 through to that of 1867 the ballot privilege was expanded until it included universal male suffrage. The Repeal of the Corn Laws helped to feed the starving masses, and before 1900 elementary schooling came within the reach of all. The old religious and moral precepts were receiving the first bit of undermining through The Origin of the Species and other new view-points.

If most of England and Europe was living in disturbing times, it was most natural for writers to be prominent in the disturbances. Pamphlets and articles in periodicals offered the best means to reach the broadest audience, yet the people who could do the most to right the wrongs were just the ones who never read propaganda material.

Influential Parliamentarians, professional men, large landowners, and their wives scorned the papers and meetings of such groups as Chartists, Free Traders, Socialists, and other radicals of the time. Fiction, however, could reach just such people, and, in the guise of a story, could do



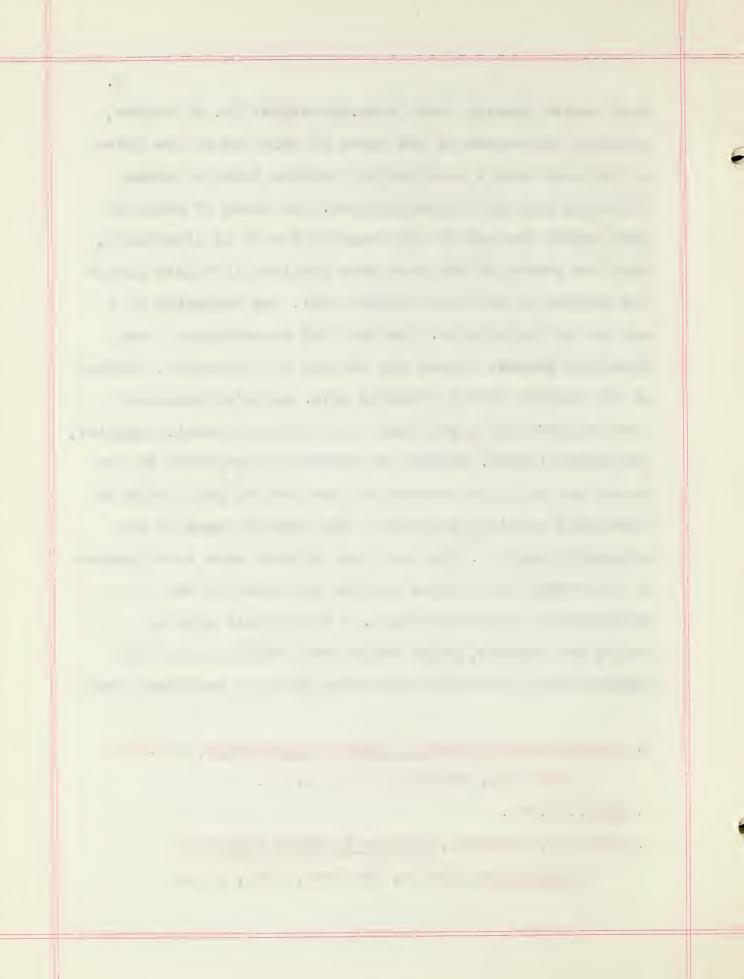
much toward opening their eyes. A novelist is, of course, strongly influenced by the times in which he or she lives; at the same time a novelist may have an equally strong influence upon his contemporaries. The death of Scott in 1832 marked the end of the romantic period in literature, when the events of the past were popular; 1832 also marked the passing of the first reform bill, the beginning of a new era in legislation. The exciting happenings of the immediate present became the subject of literature, instead of the history of the romantic days. Scott's historical novel turned into a political novel with Disracli, Kingsley, and Bulwer Lytton. Realism in writing corresponded to the social and political changes of the nation, and Victorian literature acquired sociology, the central theme of the nineteenth century. The fact that authors were eyewitnesses of the events told in the stories lent reality and spontaneity to their writings. A bourgeoisie grew up during the century, which became very wealthy from the manufacturing boom and soon became the most prominent group

^{1.} The Cambridge History of English Literature, vol.XIII,

Macmillan, New York, 1933, p.377.

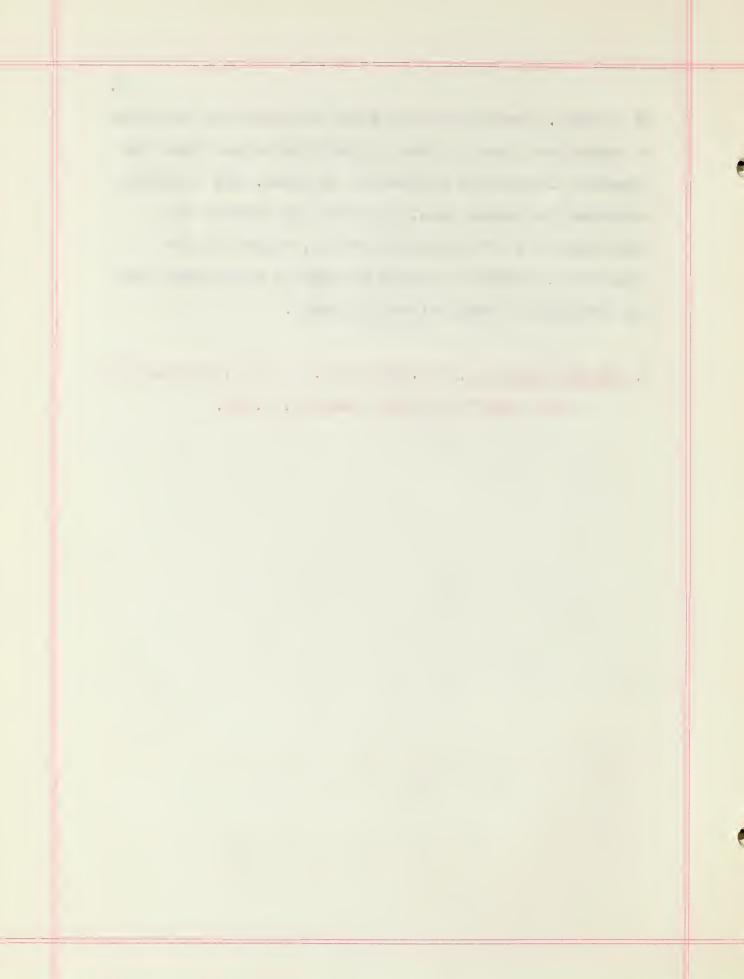
^{2.} Ibid., p.379.

^{3.} Harrison, Frederic, Studies in Early Victorian
Literature, Arnold, New York, 1895, p.13.



in society. Their practical minds demanded the realities of their own lives in their literature rather than the romantic, idealistic stories of the past. The novelists proceeded to please them, and soon the tremors and rumblings of a revolutionary period, echoed in the literature, tended to arouse the middle class mind from its lethargy of smug self-sufficiency.

1. The New Republic, vol.LXXX, Oct.17, 1934, "Writers in the Jungle" by Robert Herrick, p.259.



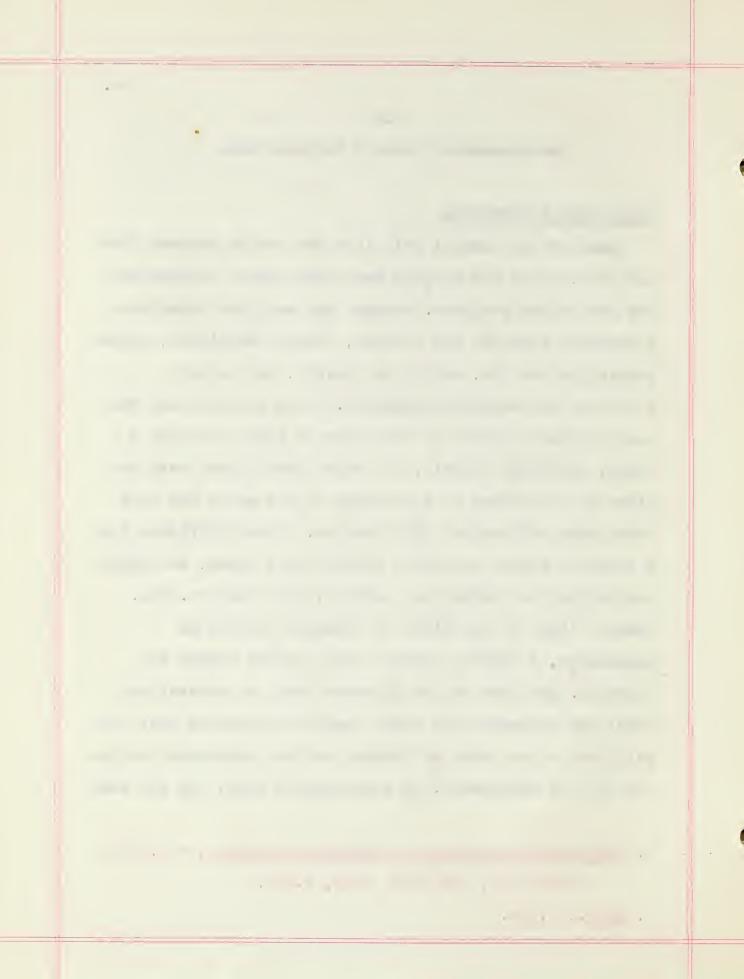
The Nineteenth Century Purpose Novel

Early Social Novelists

Most of the turmoil fell into the period between 1830 and 1850, while the ensuing years were spent ironing out the new reform projects. Perhaps the earliest remembered propaganda novelist was a woman, Harriet Martineau, whose popularity was due, not to her novels, but to her political and economic preaching. It is not odd that the next prominent writer of this type of novel was also a woman, Elizabeth Gaskell, for women have always been the first to be aroused by the wrongs of the world and have often been influential with the men. It was difficult for a woman to become an active worker for a cause, but there was nothing to prevent her activity with the pen. Mrs. Gaskell lived in the midst of economic trouble in manchester, a typical factory city and the center of chartism. She knew of the distress when the harvest was poor; she witnessed the first chartist commotion over the petition to the House of Commons and the subsequent strike and riot in Manchester. As a minister's wife, she did much

^{1.} The Cambridge History of English Literature, vol.XIII,
Macmillan, New York, 1933, p.380.

^{2. &}lt;u>Ibid</u>., p.414.



charity work and saw a great deal of the inside life of the working people.

When Elizabeth Gaskell had the urge to write, it was natural that she should turn to her own experiences for later romance. Writing novels was at first a pastime for her, until she became so influenced by her surroundings that she deliberately wrote about them. Mary Barton or A Tale of Manchester Life was one of her best known novels, written during the great distress of the manufacturing districts, "The Hungry Forties", and published in 1848, the year of widespread revolution in Europe and minor disturbances in England. Mrs. Gaskell's purpose in writing this novel was to educate the masters to the difficulties through which the workers were going. The workers themselves did not seem to be going about it in the most helpful way, and so she took up their cases through what she relt was a better method.

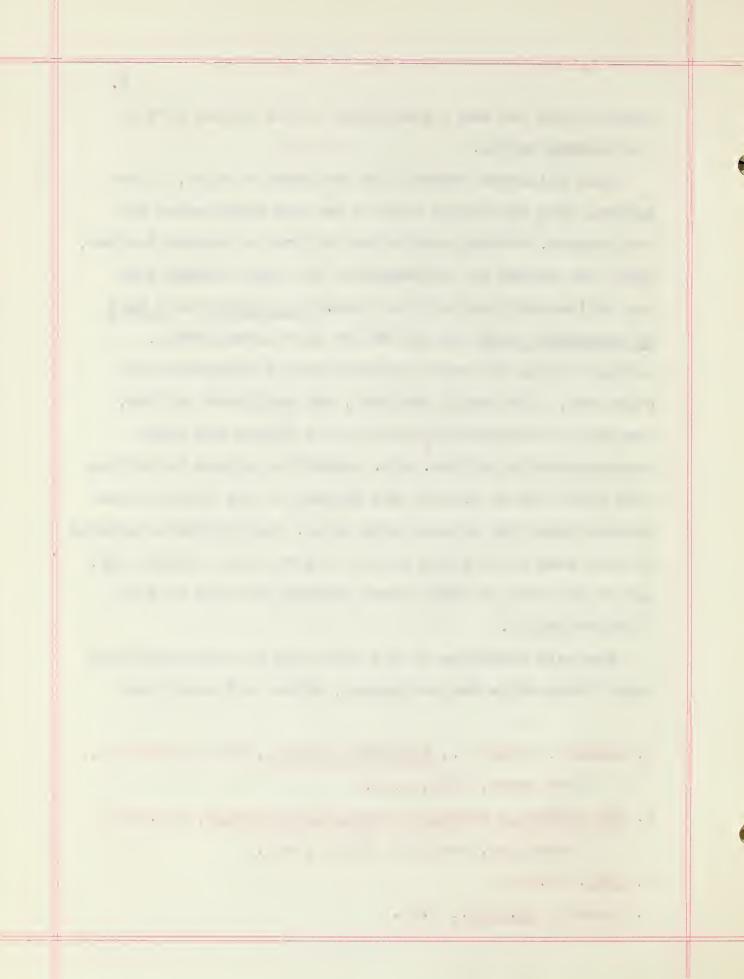
The main structure of the novel was in the traditional story form; while the propaganda, which told about the

^{1.} Sanders, Gerald D., <u>Elizabeth Caskell</u>, Yale University, New Haven, 1929, p.15.

^{2.} The Cambridge History of English Literature, vol.XIII,
Macmillan, New York, 1933, p.413.

^{3. &}lt;u>Ibid</u>., p.415.

^{4.} Sanders, op. cit., p.26.

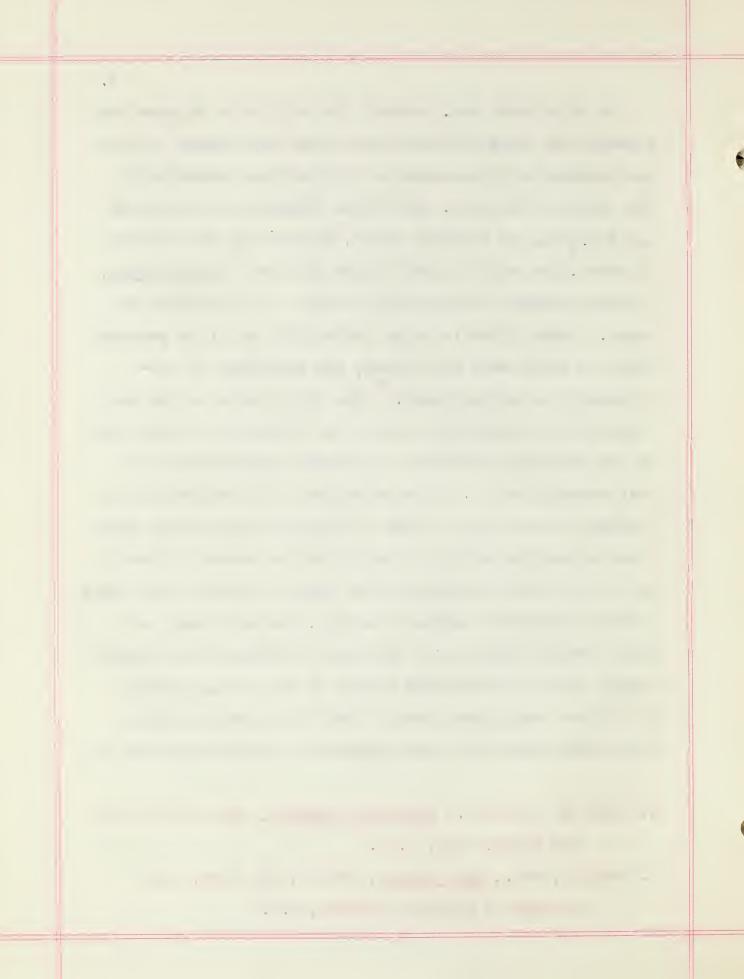


sufferings of the poor, was only part of the background. Mary Barton, daughter of John Barton, a weaver in one of the Manchester mills, was loved by loyal Jem Wilson, the son of her father's best friend. However, she was flattered by the attentions of Harry Carson, the son of the master of the mill, and held a daily rendezvous with him. When Jem asked her to marry him, her refusal cut him deeply so that he avoided her from then on. Too late she realized that her true feeling was really for Jem. Later in the story Harry Carson was found murdered, and Jem was suspected and tried for the murder. The real murderer was Mary's father, John Barton, who murdered Carson because he was balking any chance that there was for an agreement between the workers and the masters. Barton, having grown bitter because of the death of his wife and the suffering he saw around him, had devoted himself to the work and progress of the trade unions. He, out of the whole active union, unfortunately drew by lot the task of murdering young Carson. Through an alibi, Jem was acquitted of the murder and was happily united with Mary. John Barton, whose conscience was being miserably tortured by the awfulness of his crime, confessed it to Mr. Carson, the murdered man's father. The latter had wanted to avenge the murder, but finally realizing that peace of mind for himself could be gained only through forgiveness and not through revenge, forgave the murderer on his death-bed.

In this novel Mrs. Gaskell did not try to do more than present the state of discontent among the workers so that the masters would be aware of the terrible situation in the homes of the poor. She had no intention of upsetting any political or economic order, for she did not believe in force. She said in 1848 in her preface to Mary Barton, "I know nothing of Political Economy or the theories of trade. I have tried to write truthfully and if my accounts agree or clash with any system, the agreement or disagreement is unintentional." She wrote facts as she saw them without intending to judge the situation, as she said in the following quotation: "A little manifestation of this sympathy and a little attention to the expression of feelings on the part of some of the work-people with whom I was acquainted had laid open to me the hearts of one or two of the more thoughtful among them; I saw that they were sore and irritable against the rich, the even tenor of whose seeming happy lives appeared to increase the anguish caused by the lottery-like nature of their own. whether the bitter complaints made by them of the neglect which they experienced from the prosperous -- especially from the

^{1.} Sanders, Gerald D., <u>Elizabeth Gaskell</u>, Yale University, New Haven, 1929, p.27.

^{2.} Gaskell, Mrs., Mary Barton, Dutton, New York, 1911, Everyman's Library, Preface, p.2.



masters whose fortunes they had helped to build up -- were well-founded or no it is not for me to judge."

Although, in Mary Barton, she showed some favor towards the workers, it was her intention to present the problem to the readers in an open-minded manner. She did not want to seem to be interfering, but rather to be enlightening. Her ideal was harmony between the two parties and the main theme of her novels was the Golden Rule. Idealistically she desired the existence of a brotherhood made up of employer and employee, in which each party could see the other's point of view as she did. She gave both sides of the trouble in her writing. She said that the masters were often forced to rush a large order through quickly and at a low price in order to keep the business. In such cases the wages were cut without explanation to the workers of the reason for the cut. "Distrust each other as they may, the employer and the employed must rise or fall together", said the author. In the next paragraph she gave

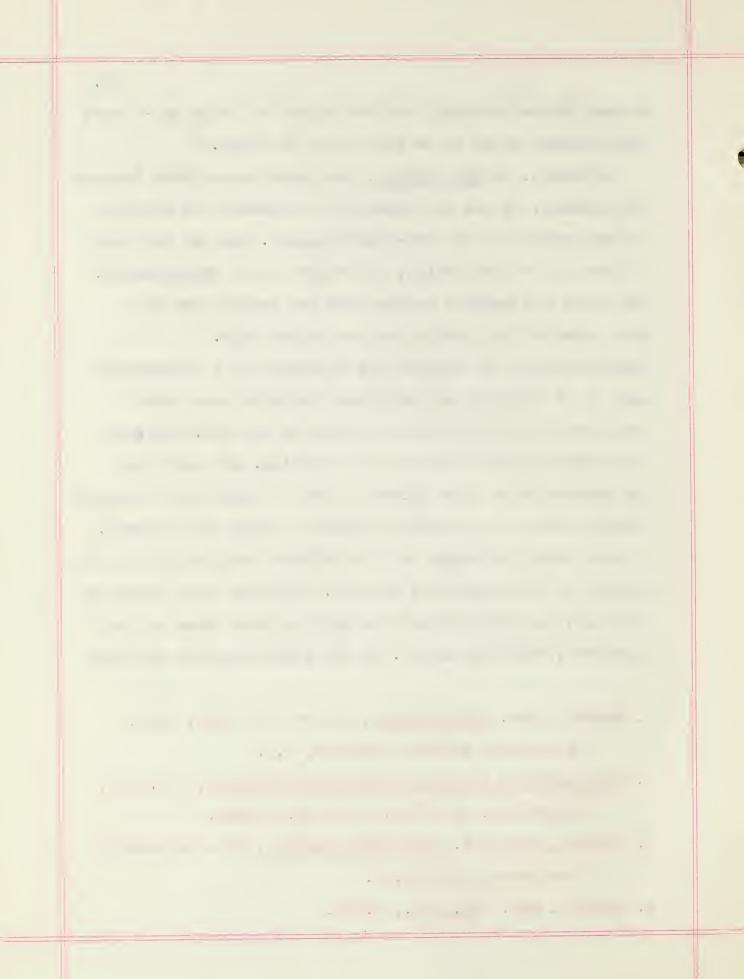
^{1.} Gaskell, Mrs., Mary Barton, Dutton, New York, 1911, Everyman's Library, Preface, p.1.

^{2.} The Cambridge History of English Literature, vol.XIII,

Macmillan, New York, 1933, pp.415-416.

^{3.} Sanders, Gerald D., <u>Elizabeth Gaskell</u>, Yale University, New Haven, 1929, p.27.

^{4.} Gaskell, Mrs., op. cit., p.161.



the workers' point of view. It was quite obvious that the masters were living in ease while the workers were often starving. Later in the novel Mrs. Gaskell pictured her ideal, an attempted conciliation between masters and workers, when the elder Carson called Jem Wilson and Job Legh in to discuss what might be done to promote harmony. Although they came to no agreement, they did create an interest on the part of the master in the value of cooperation. This incident is typical of the author's optimism. She was an idealist who had complete confidence in human nature and faith that God would aid all righteous attempts to improve the conditions of social relations.

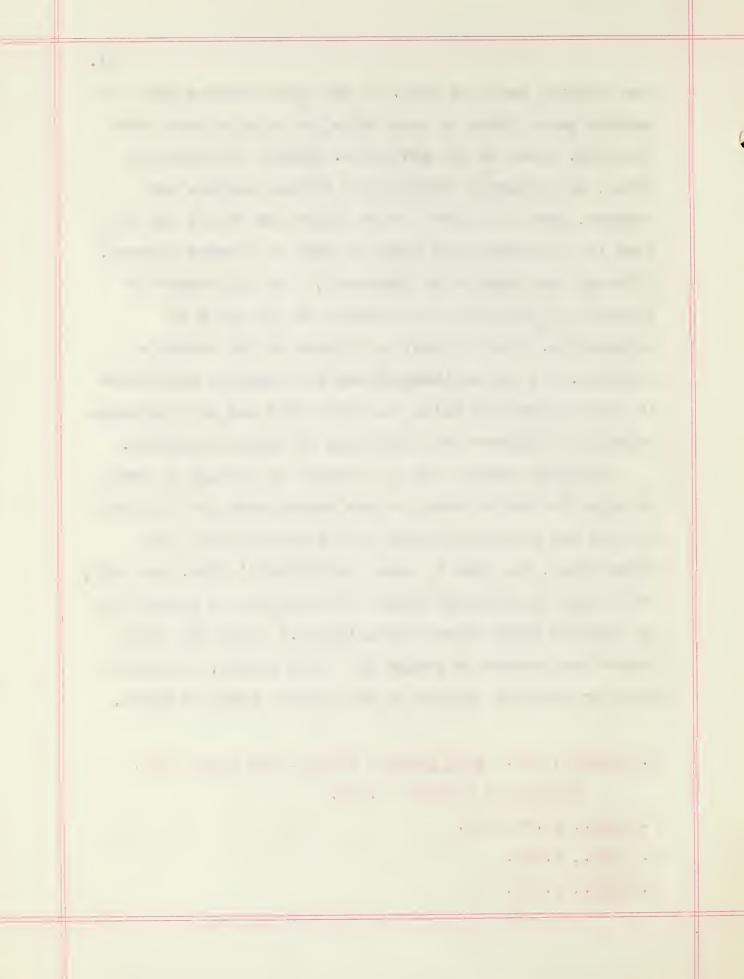
to gain the desired ends, as she showed when she deplored the way the strikers treated poor starving scabs from other towns, who came to take the strikers' jobs. She said, "Of course the feeling between the masters and workmen did not improve under these circumstances." When the elder Carson was aroused to avenge his son's murder, the author gave her personal opinion of the feeling when she wrote,

^{1.} Gaskell, Mrs., Mary Barton, Dutton, New York, 1911, Everyman's Library, p.161.

^{2. &}lt;u>Ibid.</u>, pp.362-365.

^{3.} Ibid., p.366.

^{4. &}lt;u>Ibid.</u>, p.163.

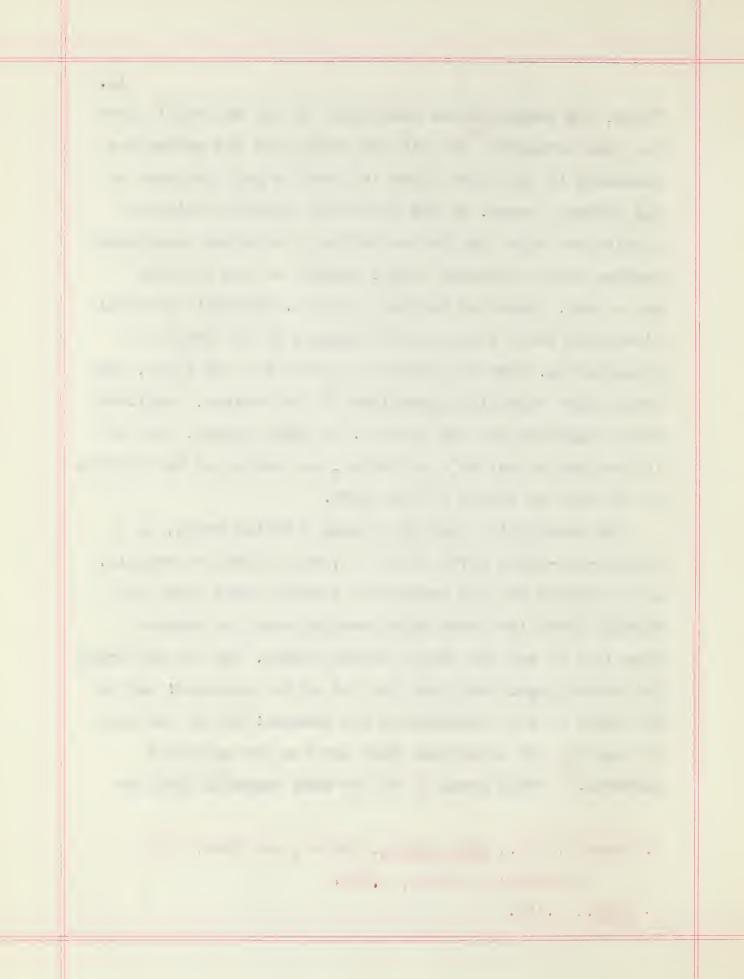


"True, his vengeance was sanctioned by law but was it none the less revenge?" Nor did she think that the murder was necessary in the first place in order to gain progress in the workers' cause. In the nineteenth century religious fashion she made John Barton suffer a torturing conscience because he had murdered a man, whether he was a worthy man or not. These two instances of Mrs. Gaskell's personal view-point serve also as good examples of her method of presentation. When she wished to insert her own ideas, she often asked rhetorical questions of the readers, questions which suggested her own opinion. In other places, such as in the case of Barton's suffering, she hinted at her opinion by the turn of events of the story.

The descriptive quality of such a virile story, as a capital-and-labor novel should be, was rather too womanly. As an example of this femininity I shall quote from the passage about the trade union meeting when the members drew lots to see who should murder Carson. "He who had drawn the marked paper had drawn the lot of the assassin! and he had sworn to act according to his drawing! But no one save God and his own conscience knew who was the appointed 2 murderer!" There seems to be too much emphasis upon the

i. Gaskell, Mrs., Mary Barton, Dutton, New York, 1911, Everyman's Library, p.201,

^{2.} Ibid., p.180.



exclamation point in order to gain the alarming effect.

Her outlook upon the social question was also too womanly, too optimistic in a religious way. She incessantly stressed the idea of brotherly love when more practical people would realize the great gap between the classes. Through her character, John Barton, she displayed a consciousness of the common bond between rich and poor when they suffer human losses, when she wrote, "Rich and poor, masters and men were then brothers in the deep suffering of the heart." She went to extremes with her brotherly-love theory in Mary Barton when she had John Barton, confessor of young Carson's murder, forgiven by the murdered youth's father. This Christian act seems too idealistic for the times and the circumstances. She gave another deliberate reason for Mr. Carson's changing his mind by having him witness a pretty little girl, knocked down by a large rough boy, as she forgave him with these words, "He did not know what he was doing, did you, little boy?" The contrivance of such lucky incidents was typical of the traditional novel, and was highly idealistic.

Her novels, too, can only be called light propaganda

^{1.} Gaskell, Mrs., Mary Barton, Dutton, New York, 1911, Everyman's Library, p.345.

^{2. &}lt;u>Ibid.</u>, p.351.

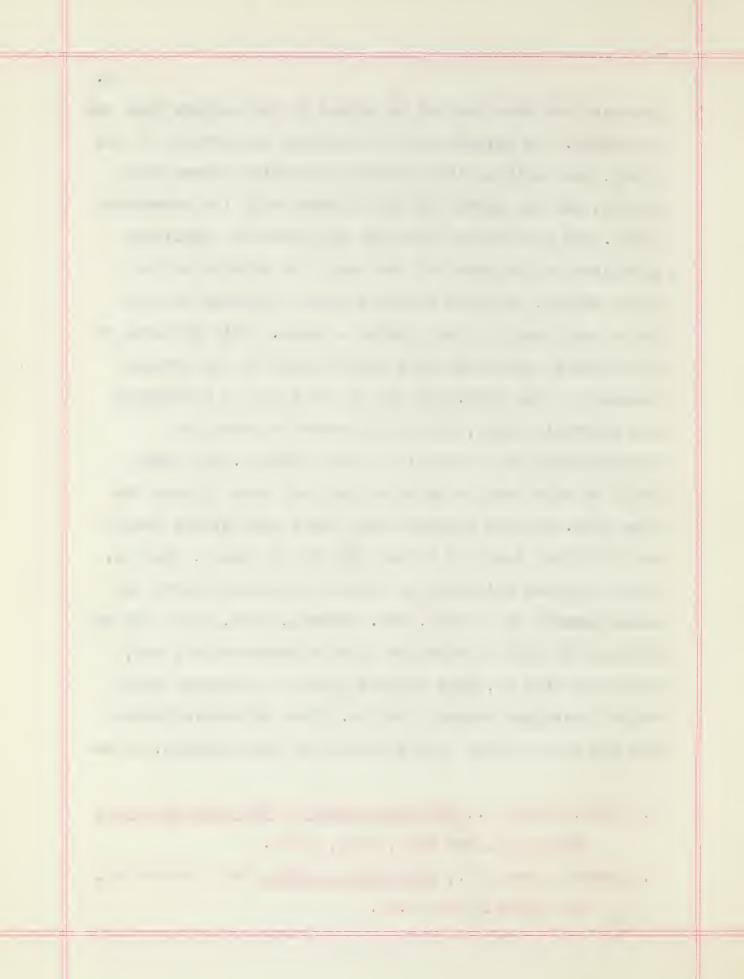
^{3.} Ibid., p.348.



because they were more of an appeal to the masters than any preaching. The larger part of the novel was devoted to the story, the exciting love interest centering around Mary Barton, and the murder of Harry Carson with its subsequent trial. The part which described the terrible conditions prevalent in the homes of the poor, the affairs of the trade unions, and John Barton's social opinions took up but a small part of the book as a whole. Vivid pictures of the workers' dwellings were concentrated in the opening chapters of the book. Her use of the novel as propaganda was watremely light, but it did serve to show the possibilities of the novel to later authors. The novel could be more than an entertaining tale read to pass the time away. Writers realized that there were always people who could not take the bitter without the sweet, that is, could not read political or social treatises without the embellishment of a story. Mrs. Gaskell, then, paved the way with her novels for this new type of presentation; and, from this time on, many authors dared to propagate their social doctrines through fiction. Since Elizabeth Gaskell was one of the first to use fiction in this fashion, it was

i. Cross, Wilbur L., The Development of the English Novel, Macmillan, New York, 1904, p.270.

^{2.} Sanders, Gerald D., <u>Elizabeth Gaskell</u>, Yale University, New Haven, 1929, p.18.



difficult to get a publisher for Mary Barton. When her idea, however, was once put in motion, there was a demand among readers for such literature and the publishers were soon glad to publish it.

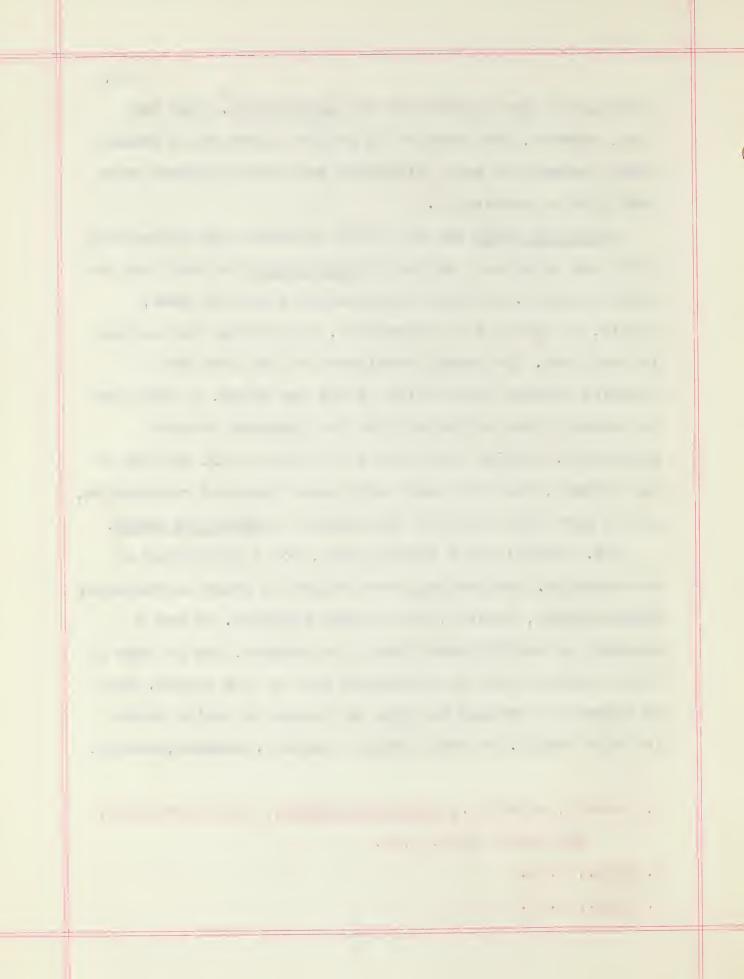
North and South was her other prominent and influential novel and acted as a sequel to Mary Barton in both time and subject matter. Although her conclusion was the same, namely, an appeal for cooperation, she favored the masters in this book. The actual conditions of the poor had improved between the writing of the two books, so that now the masters were suffering from the ignominy aroused previously. Knowing their point of view as well as that of the workers, she felt that their cause demanded recognition, and so gave their side of the picture in North and South.

Mrs. Gaskell was a humanitarian, not a politician or an economist. Her feelings were echoed by other contemporary humanitarians, notably, one Charles Kingsley. He was a minister as was Elizabeth Gaskell's husband, and so came in close contact with the distressed poor of his parish. What he learned so aroused him that he became an active worker in their behalf. He went further than Mrs. Gaskell, however,

^{1.} Sanders, Gerald D., <u>Elizabeth Gaskell</u>, Yale University, New Haven, 1929, p.18.

^{2. &}lt;u>Ibid</u>., p.64.

^{3. &}lt;u>Ibid</u>., p.66.



for he wrote not only propaganda novels, but also many pamphlets and articles, and, as well, took active part in social organizations.

When only a boy, Charles Kingsley saw the filth and beastliness of a riot, a sight which made him feel his own responsibility toward the underdog. It eventually made a radical of him so that in looking to older men who were attempting reform, he found an ideal in Frederic Maurice. In 1848 Maurice's group was allied to Chartism, but held saner views than most of the riotous Chartists. The former wanted the confidence of the masses, wanted to make the masses feel that this group could accomplish something for them if they too would cooperate in return. For this reason, they wrote treatises and pamphlets for distribution among the workers. Because he had a natural enthusiasm and a gift for writing, Kingsley wrote most of the papers. Writing papers led to writing novels, for he had a ready imagination and a flare for the fictional method of presentation. He felt it his duty to write for reform; it

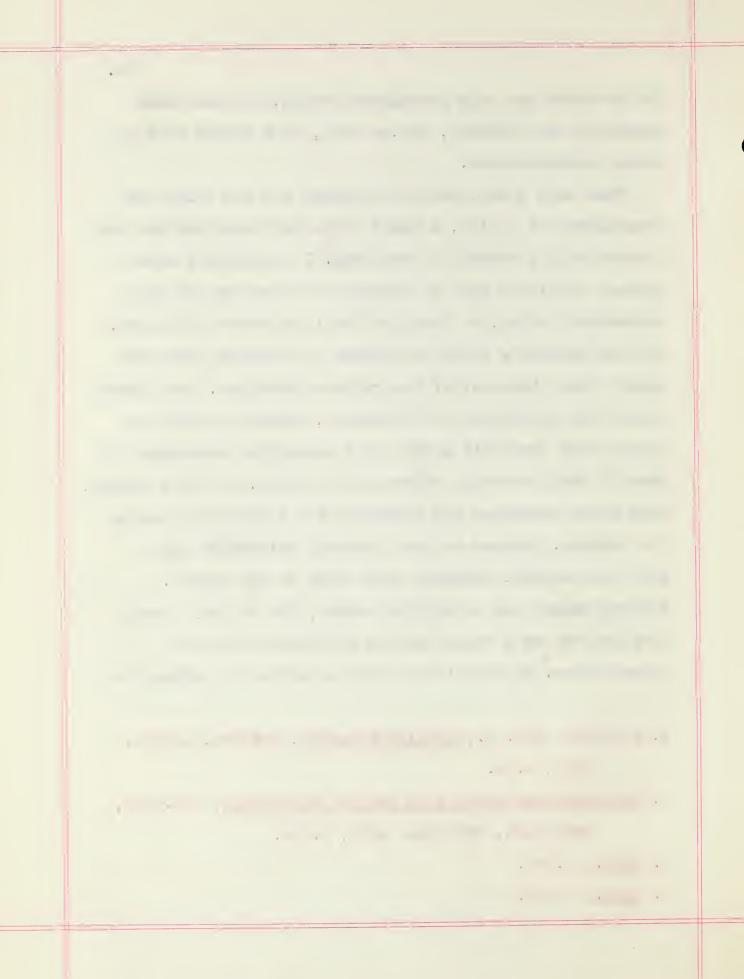
^{1.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.14.

^{2.} The Cambridge History of English Literature, vol.XIII,

Macmillan, New York, 1933, p.394.

^{3.} Ibid., p.397.

^{4.} Ibid., p.410.



was for this mission in life that God had given him his gift of imagination and power in writing. Writing novels was not an avocation with him; it was only a part of his ministerial calling.

These intellectual and religious leaders under Maurice left strict Chartism when it received its death blow in 1848, and formed a separate group called Christian Socialists, distinguishable from unchristian socialists and uniting social reform with the doctrines of 2 Christianity. If the Oxford Movement had not been so ascetic, they might have joined it at this time and formed a powerful combination. The Christian Socialists felt that cooperation and fair play could be accomplished only by following Christian tenets. The task of the age was to show self-sacrifice in the cause of suffering humanity. People such as the industrialists, who were doing unfair things, were

^{1.} The Cambridge History of English Literature, vol.XIII,
Macmillan, New York, 1933, p.407.

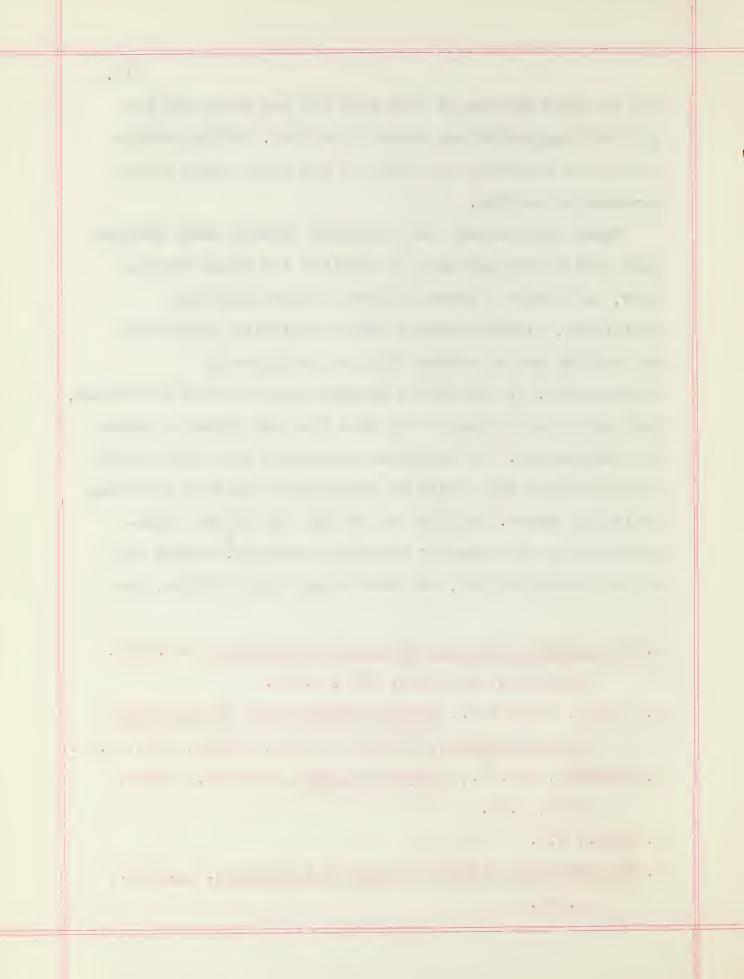
^{2.} Stubbs, Charles W., Charles Kingsley and The Christian

Social Movement, Blackie and Son, London, 1904, p.23.

^{3.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.24.

^{4.} Ibid., p.7.

^{5.} The Cambridge History of English Literature, op. cit., p.405.



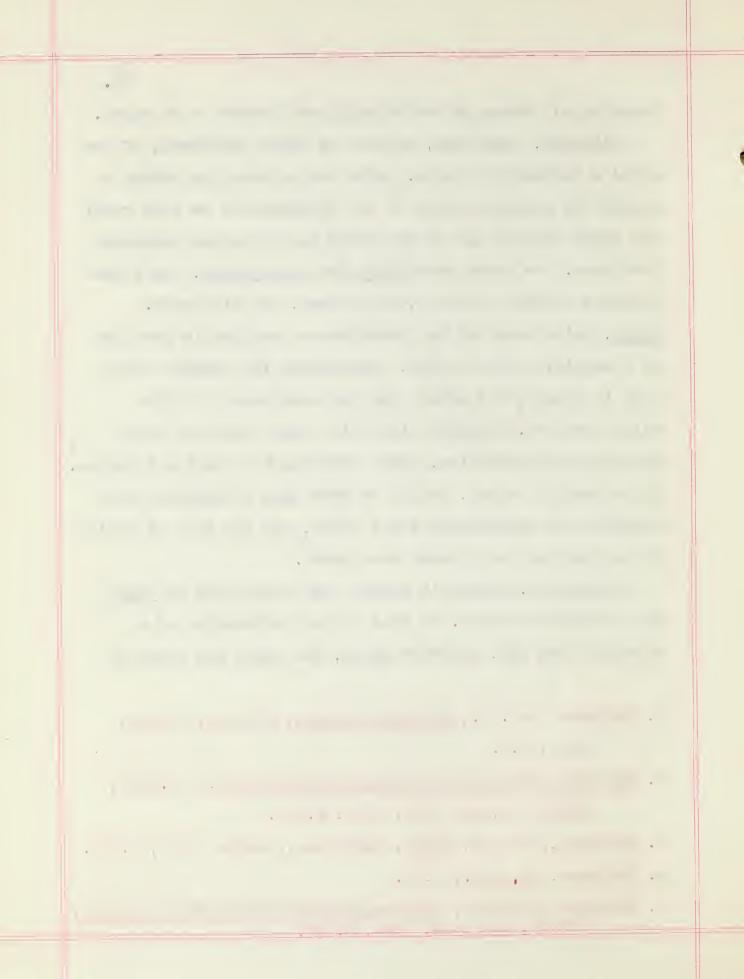
breaking all rules of Christianity and needed to be shown.

Kingsley, conscious, as well as other reformers, of the novel's influential value, wrote two outstanding novels to arouse the general public to the wretchedness in both rural and urban England and to put forth his Christian Socialist doctrines. The works were Yeast and Alton Locke, the former treating country troubles, the latter, the city ones.

Yeast, which came out in installments starting in 1848 and as a complete book in 1851, represented the ferment which rose in young men's minds over the conditions of life which they met. Kingsley linked the labor question with religious controversies, thus attacking his two pet troubles. It is hardly a novel, yet it is more than a dialogue, too romantic and imaginative for a tract, and too full of action for a treatise; so it must be a novel.

Unlike Mrs. Gaskell's novels, the story part of Yeast was of minor interest. It told of the reformation of a certain young man, Lancelot Smith, who spent his youth in

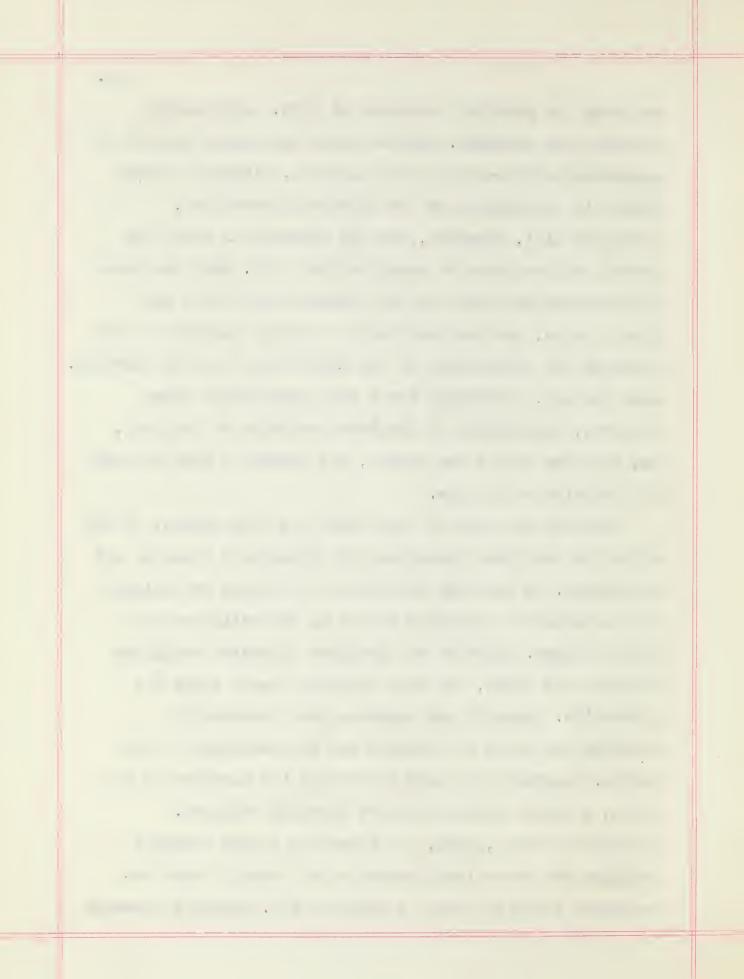
- 1. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.7.
- 2. The Cambridge History of English Literature, vol.XIII,
 Macmillan, New York, 1933, p.399.
- 3. Kingsley, Charles, Yeast, Macmillan, London, 1866, p.229.
- 4. Kaufmann, op. cit., p.82.
- 5. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.175.



enjoying the physical pleasures of life, particularly drinking and sporting. Besides these bad habits he held the unpardonable view-point of an agnostic. Kingsley brought about his reformation at the hands of a beautiful, religious girl, Argemone, who had intended to enter the convent before Lancelot came into her life. When she made friends with him while he was recuperating from a fall from a horse, she realized that to convert Lancelot to the beauties and helpfulness of the Church was to be her mission. Love for her, friendship for a poor game-keeper named Tregarva, realization of the true condition of the poor, and the loss of his own wealth, all tended to find for him his own mission in life.

Although the plot of this story was very simple, it did afford an excellent background for Kingsley's opinions and criticisms. He used the characters to discuss in dialogue form some of the important points in the religious and social enigma. Lancelot and Tregarva discussed religious beliefs very often, the most important issue being the after-life. Lancelot and Argemone were continually debating the worth of religion and the teachings of the Church. Kingsley also used letters as the carriers of his ideas, a method which was quite cleverly original.

Lancelot's cousin, Luke, was converted to the Catholic religion and wrote long letters to his cousin about his new-found faith and what it meant to him. Lancelot answered



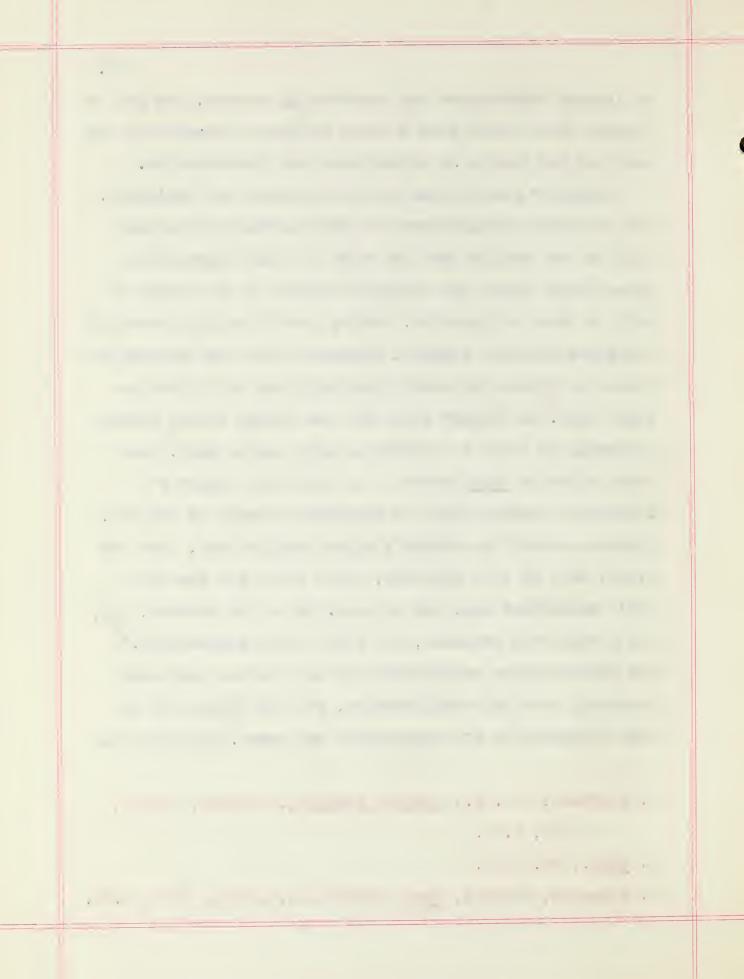
by lengthy discoursive and questioning letters. The set of letters alone could form a short religious treatise on the good and bad points of Catholicism and Protestantism.

Kingsley's criticisms were both social and religious. For religious enlightenment he used Lancelot's confused mind as the fertile spot in which to plant impressions which would dispel the religious doubts of any reader as well as those of Lancelot. Having gone through a period of religious conflict himself, Kingsley could see through the doubts of others and could thus help them to follow the right path. He thought also that the clergy itself needed reforming in order to accomplish some social good. The local vicar in Yeast acted as an excellent target for Kingsley's attacks upon the neglectful clergy of the day. Tregarva stated the author's point when he said. "But the vicar, sir, he is a kind man, and a good; but the poor don't understand him, nor he them. He is too learned, sir, and saving your presence, too fond of his prayer-book." The Church was an organization to aid the poor and show brotherly love and consideration, yet the Church did not take advantage of its opportunity and power. Naturally the

^{1.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.18.

^{2. &}lt;u>Ibid</u>., pp.24-25.

^{3.} Kingsley, Charles, Yeast, Macmillan, London, 1866, p.43.



laboring people turned from it in disgust. Kingsley wanted to waken the Church and its clergy to the mission which God had given them in the social structure. In England they had considerable power if they would but use it. Because he often made bitter attacks upon the Church, Kingsley was considered unchristian himself, and he, who lived an extremely Christian life, was forced to reply to criticism.

by making use of dialogues between Argemone and Lancelot where the latter nonplussed the former with arguments against having religion. "Is it not that you want -- religion?" said Argemone. Lancelot replied, "I see hundreds who have what you call religion, with whom I should scorn to change my irreligion." He further said, "I came to you, however presumptuous, for living, human advice to a living human heart; and will you pass off on me that Proteusdream the Church, which in every man's mouth has a different meaning?" He ridiculed the so-called religious people, whose religion was merely stuffiness, which came to the

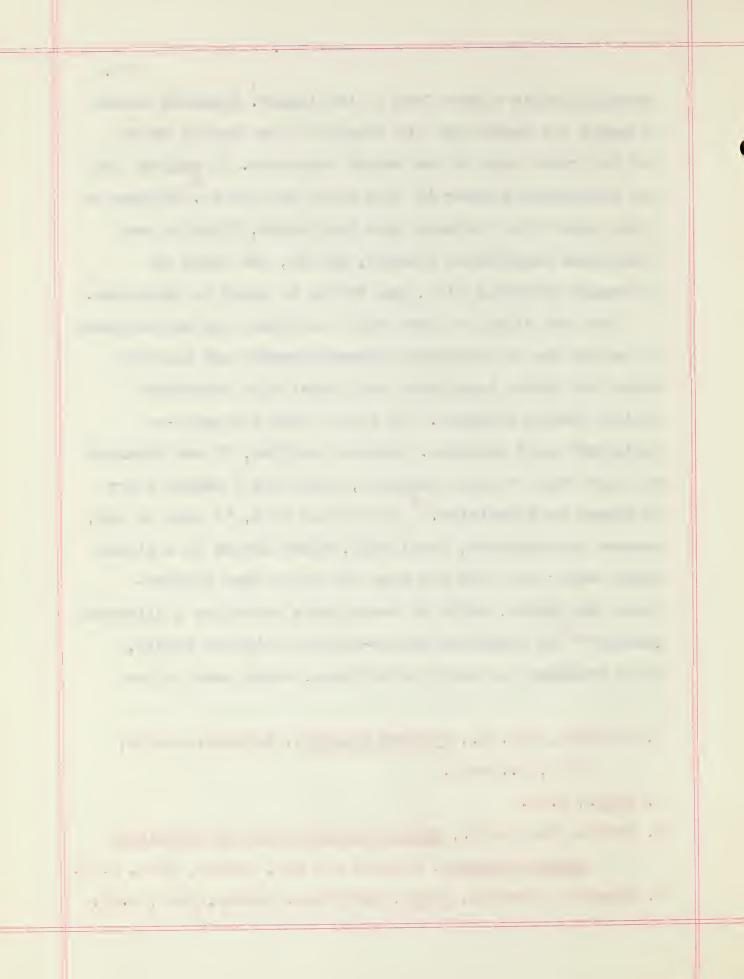
^{1.} Kaufmann, Rev. M., <u>Charles Kingsley</u>, Methuen, London, 1892, pp.24-25.

^{2. &}lt;u>Ibid.</u>, p.86.

^{3.} Stubbs, Charles W., Sharles Kingsley and The Christian

Social Movement, Blackie and Son, London, 1904, p.70.

^{4.} Kingsley, Charles, Yeast, Macmillan, London, 1866, p.57.



fore when young ladies fell in love with the preacher rather than the sermon, and did religious work to be well thought of rather than to accomplish some good for someone.

To show his social irritation Kingsley wrote some glowing descriptions of the homes of the poor; he brought out his effect by describing in conversations such as the following between Lancelot and Tregarva:

"'Beautiful stream this', said Lancelot.

'Beautiful enough, sir,' said the keeper, with an emphasis on the first word.

'Why, has it any other fault?'

'Not so wholesome as pretty, sir.'

'What harm does it do?'

'Fever, and ague, and rheumatism, sir.'

'Where?' asked Lancelot.

'Wherever the white fog spreads, sir.'

'Where's that?'

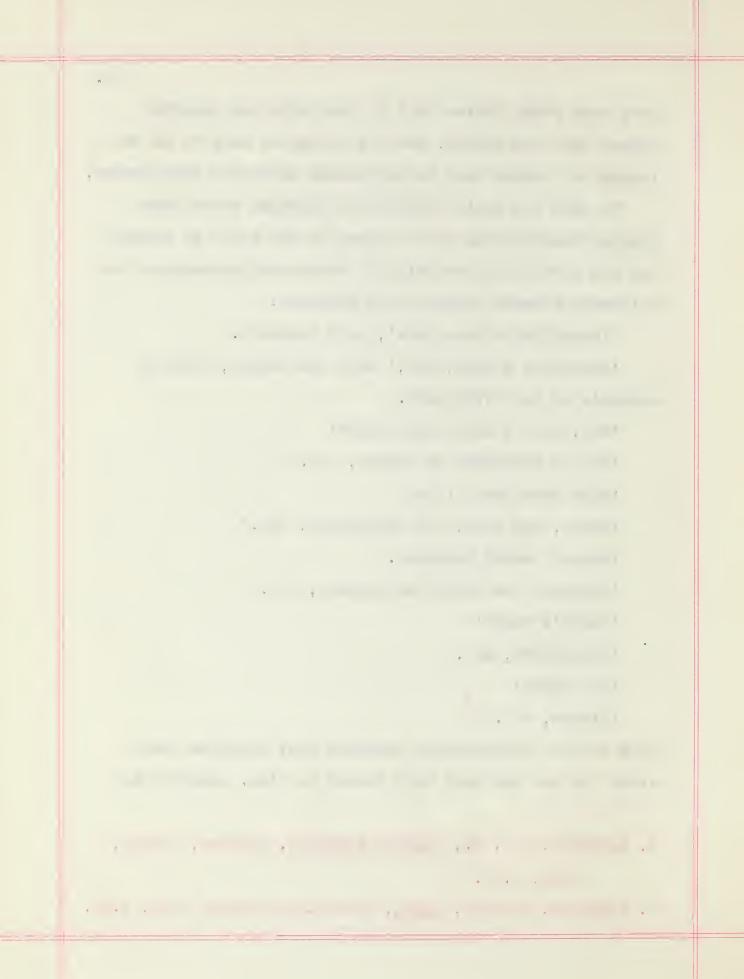
'Everywhere, sir.'

'And when?'

'Always, sir.'"

This sort of conversation revealed many terrible facts about the way the poor were forced to live. Lancelot had

- 1. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.17.
- 2. Kingsley, Charles, Yeast, Macmillan, London, 1866, p.41.



his eyes opened by visiting the local fair, a sort of amusement carnival. The place which should have been jolly and gay was really the seat of immorality, beastliness, and morbidness.

Charles Kingsley was always optimistic about the outcome of affairs because his religion was so strong that he felt that any noble figure could overcome the troubles of life. He also had some sound constructive ideas in his reform program, more workable than either his or Mrs.

Gaskell's idealism. A healthy body was synonymous with a healthy soul to him, and he offered many ideas of improvement in sanitation. He wanted to give the poor a zest for living, an impossibility as long as they were forced to live under such filthy conditions. Kingsley's theory was well expressed by Tregarva when he said, "At all events, you rich might help to make Christians of them, and men of them. For I'm beginning to fancy strangely in spite of all the preachers say, that, before ever you can make them Christians, you must make them men and women."

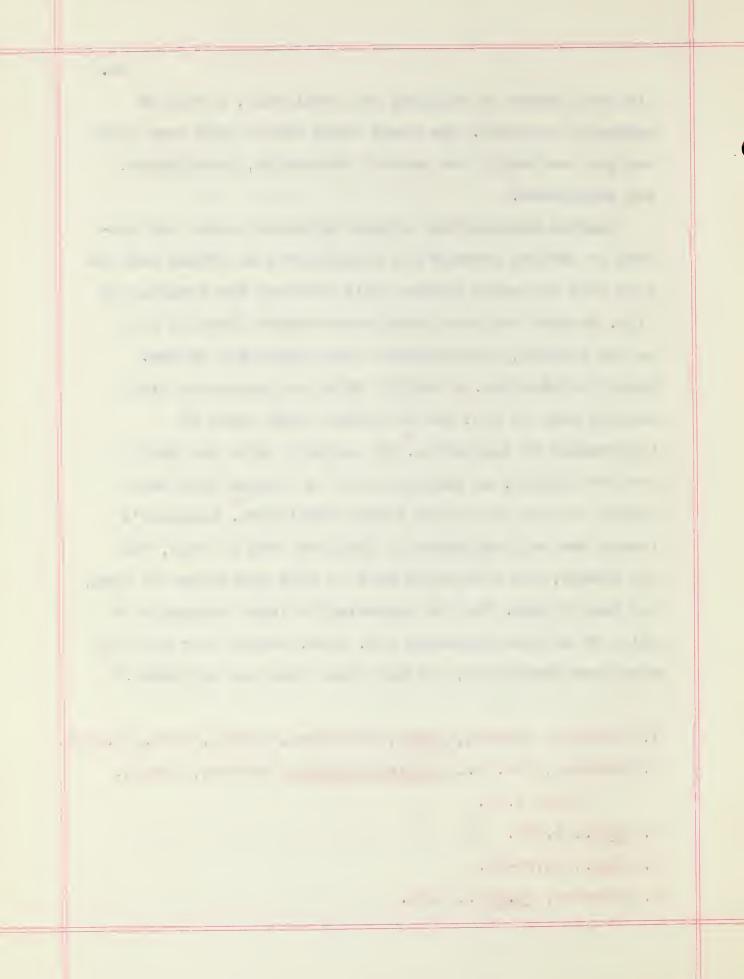
^{1.} Kingsley, Charles, Yeast, Macmillan, London, 1866, Ch.XIII.

^{2.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.79.

^{3. &}lt;u>Ibid.</u>, p.201.

^{4. &}lt;u>Ibid</u>., pp.85-86.

^{5.} Kingsley, op.cit., p.71.



In order to make them men and women they must have more sanitary conditions under which to live. Kingsley said in his novel, "No wonder you have typhus here with this filthy open drain running right before the door. Why can't you clean it out?" The answer to that question was typical of the people, "Why, what harm does that do? Besides here's my master gets up to his work by five in the morning, and not back till seven at night, and by then he ain't in no humour to clean out gutters."

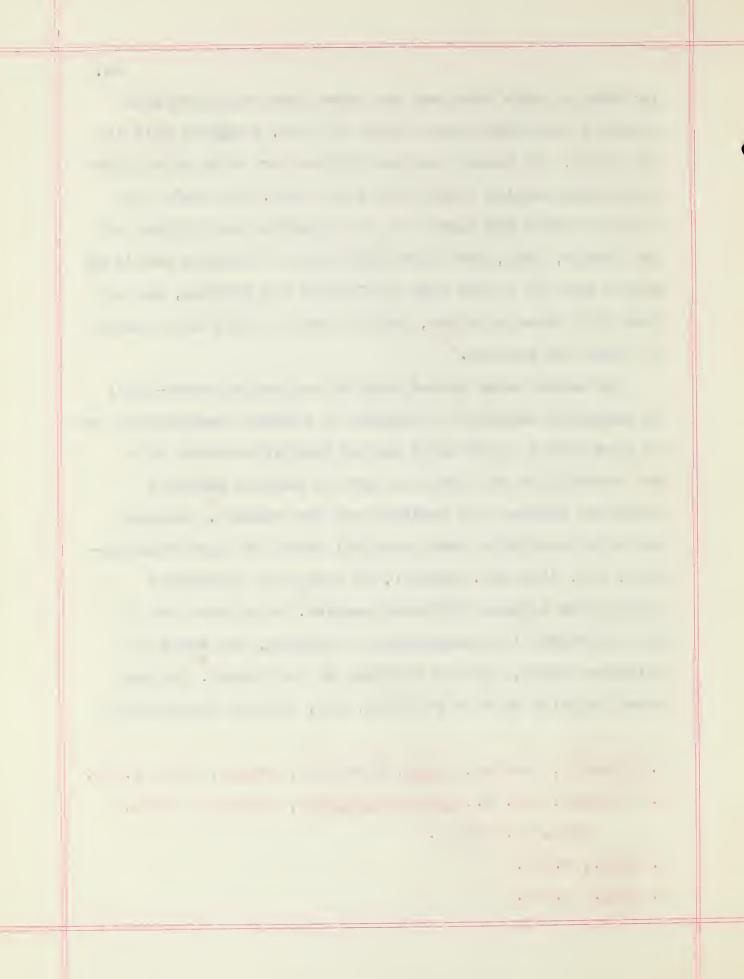
The author also showed ways of reclaiming waste-land; he suggested emigration projects to relieve unemployment and to give people a new birth in the healthy outdoors of a new country; he had ideas on ways to achieve amicable relations between the landlord and the peasant. Kingsley was more idealistic than practical about the last relationship, for, like Mrs. Gaskell, he wanted an altruistic cooperation between Christian peoples. He pointed out to many Chartists the uselessness of rioting, the value of religious faith, and the strength of the Church. In many cases Kingsley gave no solution, but, without dogmatizing,

^{1.} Kingsley, Charles, Yeast, Macmillan, London, 1866, p.221.

^{2.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, pp.103-104.

^{3.} Ibid., p.107.

^{4.} Ibid., p.130.



offered the situation to the reader to study and solve it himself. In the closing of Yeast he said that he would not finish his hero's history or offer any solution to his problem because he wanted the reader to do that. He suggested that the reader should solve his own future which would be ever as complicated as that of the hero in the story.

The ardor in Alton Locke made it also interesting and suggestive to those readers living at the time. It was a more popular novel than Yeast because it was written at an even more critical time, when people were more and more socially minded. Between the two books, farm conditions had improved somewhat, and Kingsley had confidence in young men and in the improved relations between landlord and laborer. What he deplored in Alton Locke was the fact that a poor man with brains and ability could not overcome his environment and struggle to the top. His hero, Alton

- 1. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.212.
- 2. Kingsley, Charles, Yeast, Macmillan, London, 1866, pp.322-323.
- 3. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.177.
- 4. Kingsley, op. cit., Preface, p.vi.
- 5. Kaufmann, op. cit., p.117.

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Locke, was just such an unfortunate person who was never given a chance to show his worth.

Both novels suffered stylistically because Kingsley's mind was on his mission. In consequence, although they were poor novels, they were extremely influential propaganda material. In most cases an enthusiastic author with a mission wrote a poor novel from the technical point of view. Style did not matter greatly in the fifties so that kingsley's books were well received by the reading public. Although his books were pleasurable, they were, first of all, carriers of certain spiritual ideas and principles. The author did not want his readers to be led away from the main purpose by either a charming story or interesting characters. Kingsley was essentially a moralist, a preacher, a reformer, and a theologian, not a novelist. He did not care whether his works were criticized as poor novels, for they were written merely for propaganda and not for

- 1. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.130.
- 2. Harrison, Frederic, Studies in Early Victorian

 Literature, Arnold, New York, 1895, pp.178-179.
- 3. The Cambridge History of English Literature, vol.XIII,

 Macmillan, New York, 1933, p.407.
- 4. Harrison, op. cit., p.166.

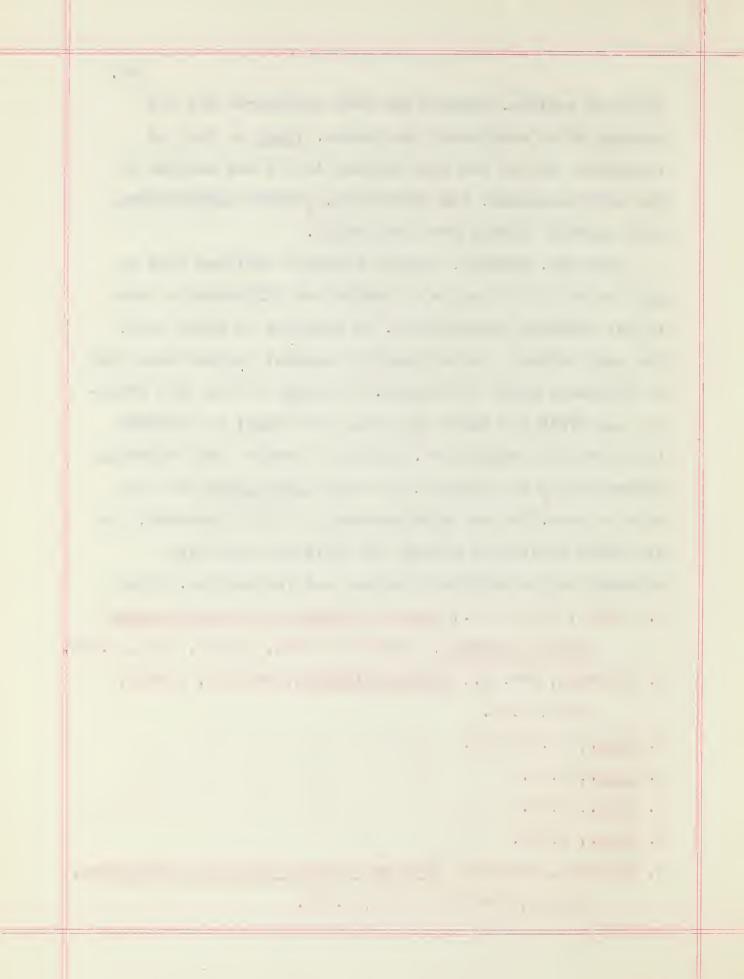
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literary acclaim. Nothing was ever considered but the message which must reach the reader. Yeast is full of fallacies, but it was very popular in its day because of its colloquialisms, its enthusiasm, and the inspirational note carried through from the author.

Like Mrs. Gaskell, Charles Kingsley realized that he must write to the people of wealth and influence in order to get anything accomplished. He appealed to women also, for they offered a more receptive channel through which men of influence might be reached. It seemed to him that everyone saw evils but those who could cure them; he intended that they also should see. Wanting to arouse the reforming tendencies in his readers, he wrote Alton Locke for the rich to read. He was quite successful in his ventures, for his works definitely pushed the Christian Socialist Movement into something prominent and influential. After

- 1. Stubbs, Charles W., Charles Kingsley and The Christian

 Social Movement, Blackie and Son, London, 1904, p.123.
- 2. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.83.
- 3. <u>Ibid.</u>, pp.113-114.
- 4. Ibid., p.75.
- 5. <u>Ibid.</u>, p.94.
- 6. <u>Ibid</u>., p.120.
- 7. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.179.



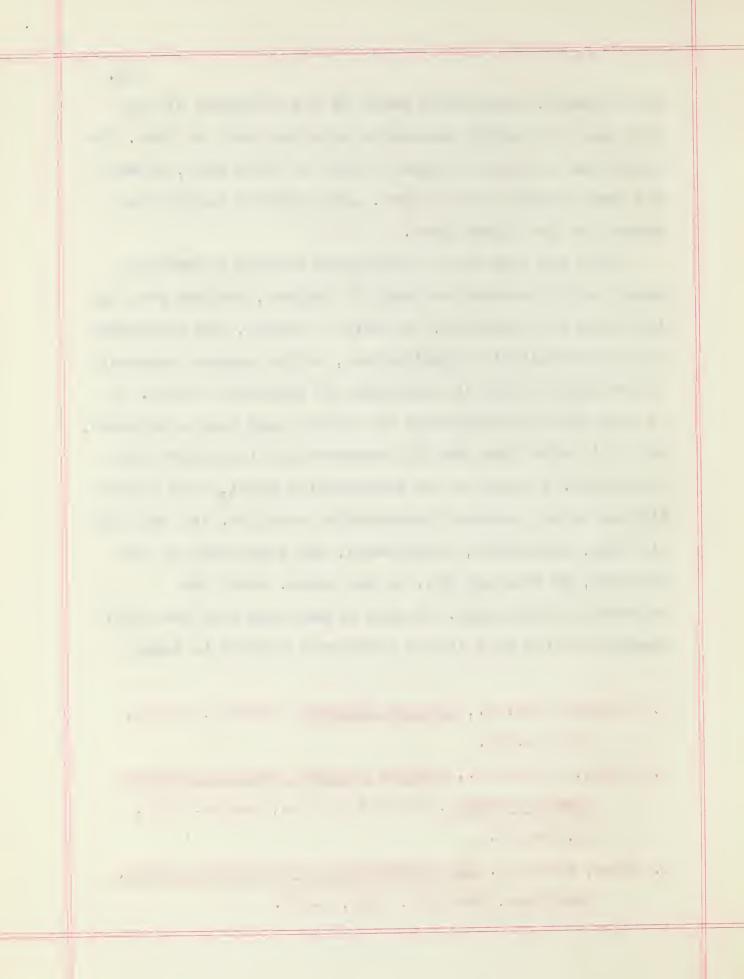
the movement, people were aware of the struggles of the poor and took active measures to alleviate many of them. The people and the Church began to feel it their duty, after it had been brought home to them, and proceeded to work together for the common good.

There was then in the nineteenth century a definite humanitarian movement underway in England, whether from the influence of literature, the wave of reform, the prominence of many socialistic organizations, or the general upheaval of the age as shown in uprisings and dangerous crises. It is true that literature had its effect upon such a movement, but it is also true that the movement had its effect upon literature. It gave us the humanitarian novel, with Charles Dickens as our greatest humanitarian novelist. Yet with all his fame, popularity, lovableness, and supporting of the underdog, he does not fit, in the large, under the category of this paper. To some it may seem that the chief champion of the poor in the nineteenth century is being

- 1. Kaufmann, Rev. M., Charles Kingley, Methuen, London, 1892, p.130.
- 2. Stubbs, Charles W., Charles Kingsley and The Christian

 Social Movement, Blackie and Son, London, 1904,

 pp.149-150.
- 3. Cross, Wilbur L. The Development of the English Novel, Macmillan, New York, 1904, p.182.



left out if Dickens is omitted, for he did bring to light many ills of the poor and the afflicted, and he did bewail certain wrongs in the social structure, such as the prisons and the school system in England. In Oliver Twist and Nicholas Nickleby he criticized with enthusiasm; yet he was not a propagandist but a story-teller. He wrote to charm and delight his readers and to earn a living. He was a very sympathetic soul, stirred by what he saw around him, and so, in a critical fashion, used his closest associations as the background of his \$tories. Yet he never advocated reform; never gave any constructive criticism, as an ardent reform writer naturally would.

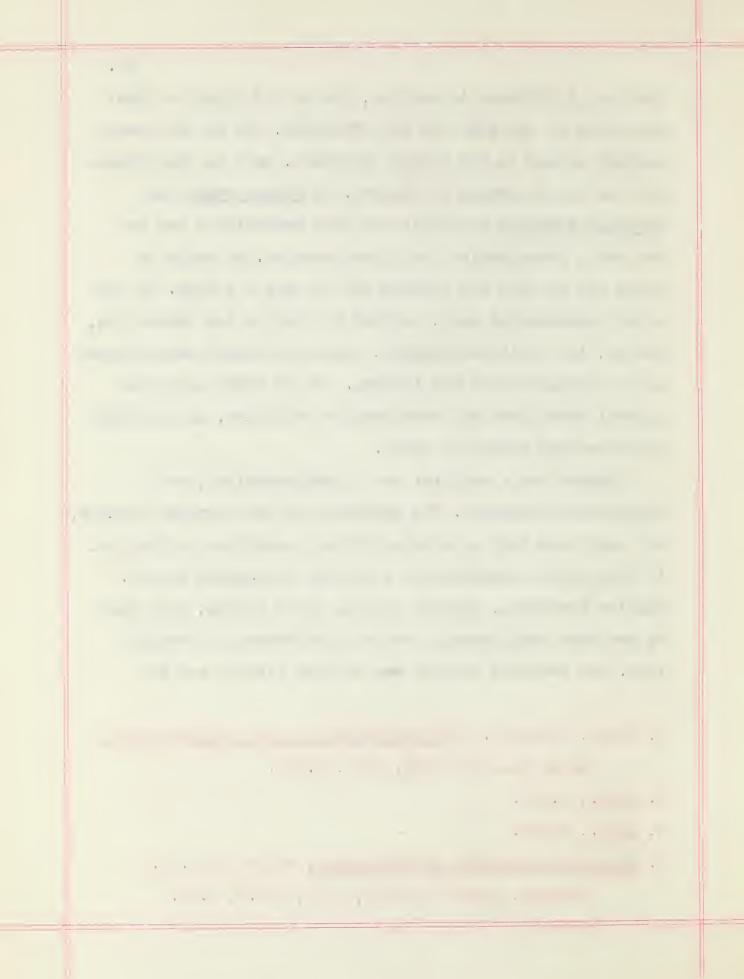
Dickens was a satirist and a sentimentalist, who exaggerated extremely. His pictures may have aroused readers, but they were full of errors for the opposition to pick on, if they should consider him a serious propaganda threat. Harriet Martineau, herself serious about reform, said that he had made considerable errors increferring to certain 4 laws. She realized that he was writing fiction and not

^{1.} Cross, Wilbur L., The Development of the English Novel, Macmillan, New York, 1904, p.193.

^{2. &}lt;u>Ibid</u>., p.184.

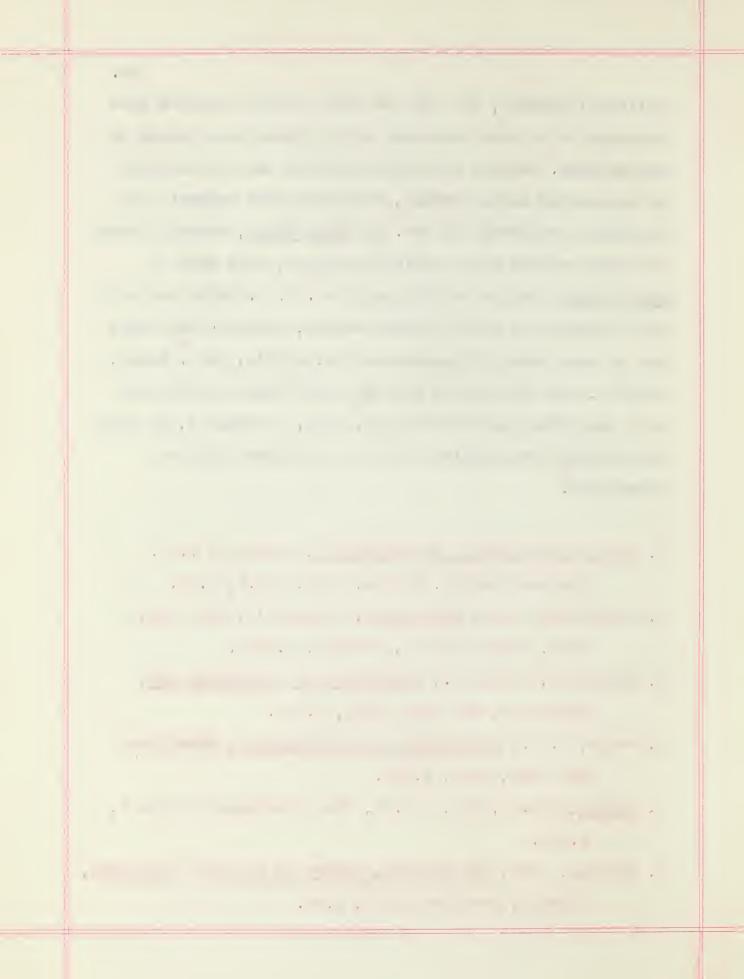
^{3. &}lt;u>Ibid.</u>, p.185.

^{4.} Harriet Martineau's Autobiography, edited by M. W. Chapman, Osgood, Boston, 1877, vol.2, p.62.



political economy, but she did wish that his stories were underlain with some knowledge of the facts about which he was writing. Dickens used both negative and epic methods of presenting social wrongs, but often lost emphasis and coherence by mixing the two. His Hard Times, coming closest to being written for a definite purpose, owed much to Mary Barton for its setting and plot. H. G. Wells has said that Dickens did write purpose novels, although they were not as near being propaganda as his, Wells's, were. Wells, however, was the kind of man who would think nothing had ever been done right before him, when, in reality, he only represented the twentieth century as Dickens did the nineteenth.

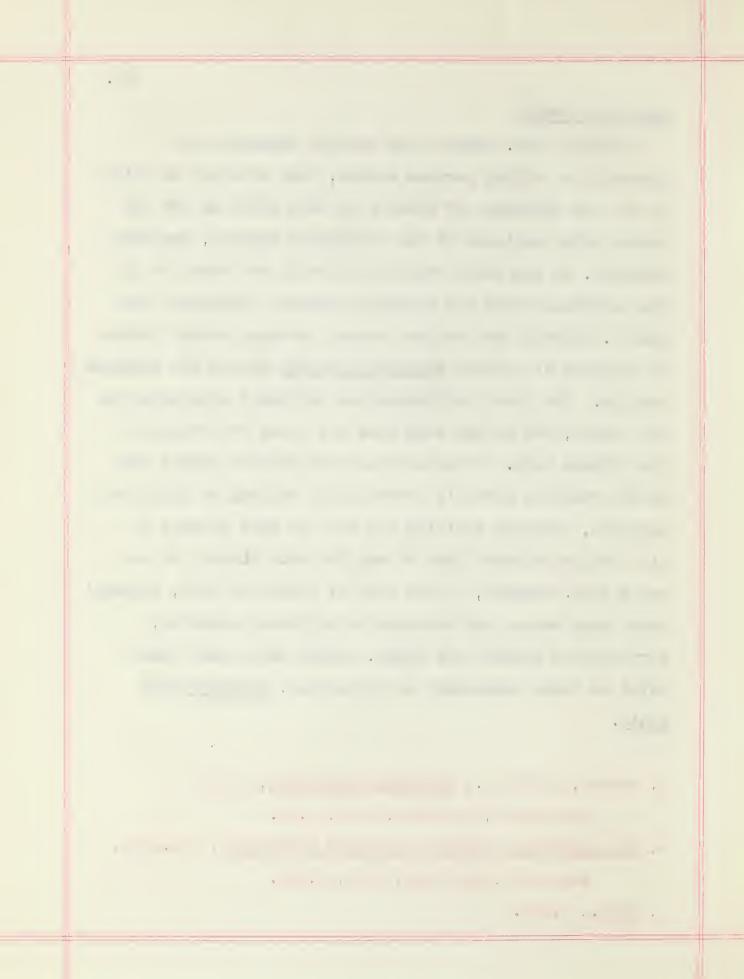
- 1. Harriet Martineau's Autobiography, edited by M. W. Chapman, Osgood, Boston, 1877, vol.2, p.62.
- 2. Galsworthy, John, <u>Fraternity</u>, Scribner's, New York, 1930, Grove edition, Preface, p.viii.
- 3. Thorndike, Ashley H., <u>Literature in a Changing Age</u>,
 Macmillan, New York, 1920, p.111.
- 4. Wells, H. G., Experiment in Autobiography, Marmillan, New York, 1934, p.417.
- 5. Nation, Nov.30,1911, vol.93, "The Craftsman's Pride", p.515.
- 6. Freeman, John, The Moderns, Essays on Literary Criticism, Crowell, New York, 1917, p.64.



Political Novels

Although Mrs. Gaskell and Charles Kingsley were pioneers in writing purpose novels, they were not so quick to see the advantage of fiction in this light as was the famous Prime Minister of the nineteenth century, Benjamin Disraeli. He saw what could be done with the novel to air his political views and spread his gospel throughout the public. Disraeli had written several average novels before he launched his famous Coningsby trilogy during the eighteen forties. The great politician was extremely interested in his career, but at the same time was a man of letters in his private life. It was most natural that he should link up his vocation with his avocation by writing on political subjects, although politics was not the main element of his fiction any more than it was the main element of his early life. However, in the heat of reform in 1835, Disraeli wrote many essays and articles on political subjects, particularly against the Whigs, essays which held ideas which he later inculcated in his novels, Coningsby and Sybil.

- 1. Speare, Morris E., <u>The Political Novel</u>, Oxford University, New York, 1924, p.29.
- 2. The Cambridge History of English Literature, vol.XIII,
 Macmillan, New York, 1933, p.384.
- 3. <u>Ibid.</u>, p.385.



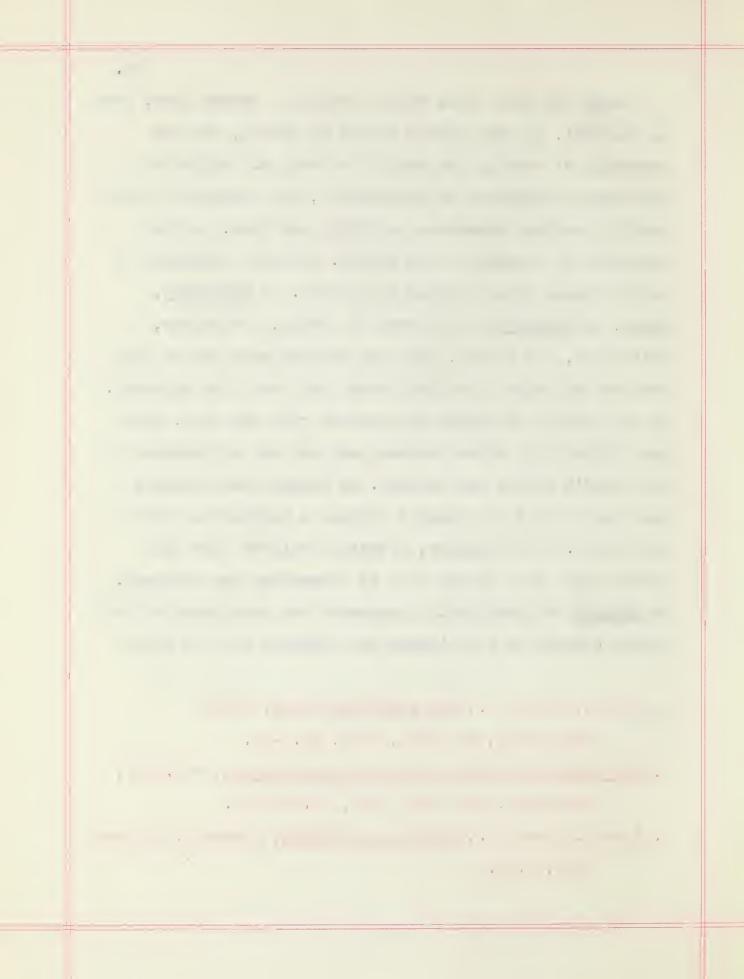
Among the many needs which aroused an ardent Tory, such as Disraeli, in that hectic period of reform, was the necessity of keeping the people in their old habits of government regardless of innovations, the necessity of the nobility seeing themselves as others saw them, and the necessity of looking to the future. Disraeli attempted to further these ideas through his novels. In Coningsby, Sybil, and Tancred he attacked the Whigs, the masses, radicalism, and reform, and then offered ways out of the controversy under a new Tory creed and the Youth Movement. He did realize the great gap between rich and poor, which was difficult to cross because each one was so ignorant of the other's habits and beliefs. He thought that perhaps each party could be educated through a purposeful sort of literature. Like Kingsley, Disraeli realized that the Church could be a strong ally in forwarding any movement. In Tancred he specifically suggested the sturdiness of the Church because of its lineage and heritage and its broad

^{1.} Speare, Morris E., The Political Novel, Oxford University, New York, 1924, pp.9-10.

^{2.} The Cambridge History of English Literature, vol.XIII,

Macmillan, New York, 1933, pp.386-387.

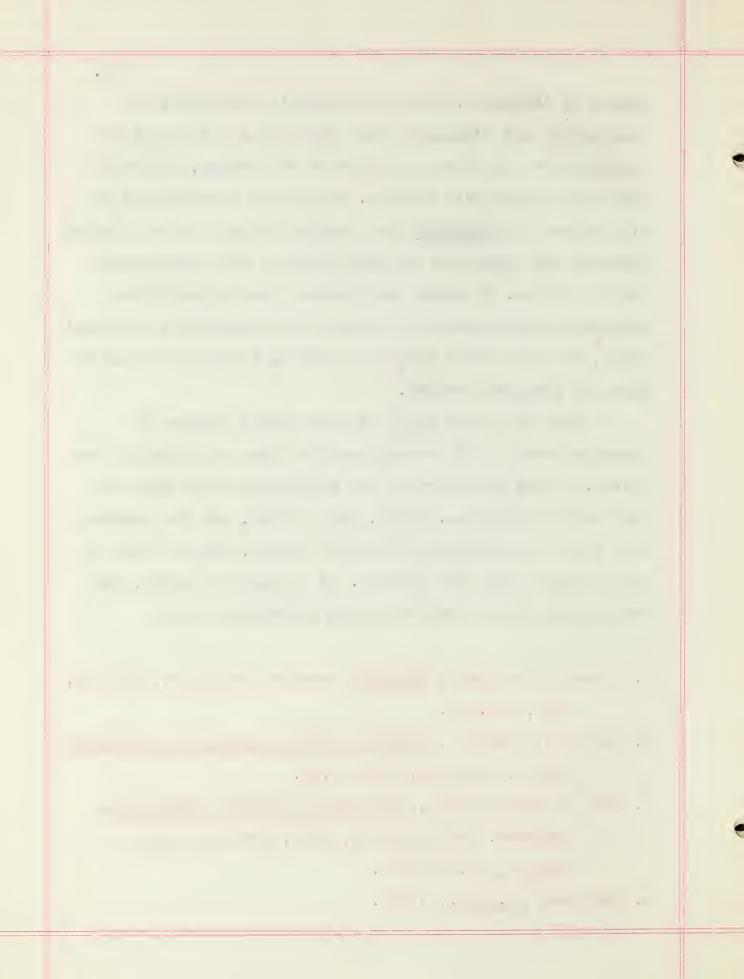
^{3.} Lovett, Robert M., Preface to Fiction, Rockwell, Chicago, 1931, p.98.



sphere of influence. Some of Disraeli's ideas were so imaginative and idealistic that they would not have been suitable for the floor of the House of Commons, but would slip very nicely into fiction. The author himself said in his preface to Coningsby that the particular form of fiction which he was using was the most suitable for influencing public opinion. It seems most unusual that an ambitious statesman should resort to romance to reorganize a political party, yet his novels helped to back up his speeches and to give his programs success.

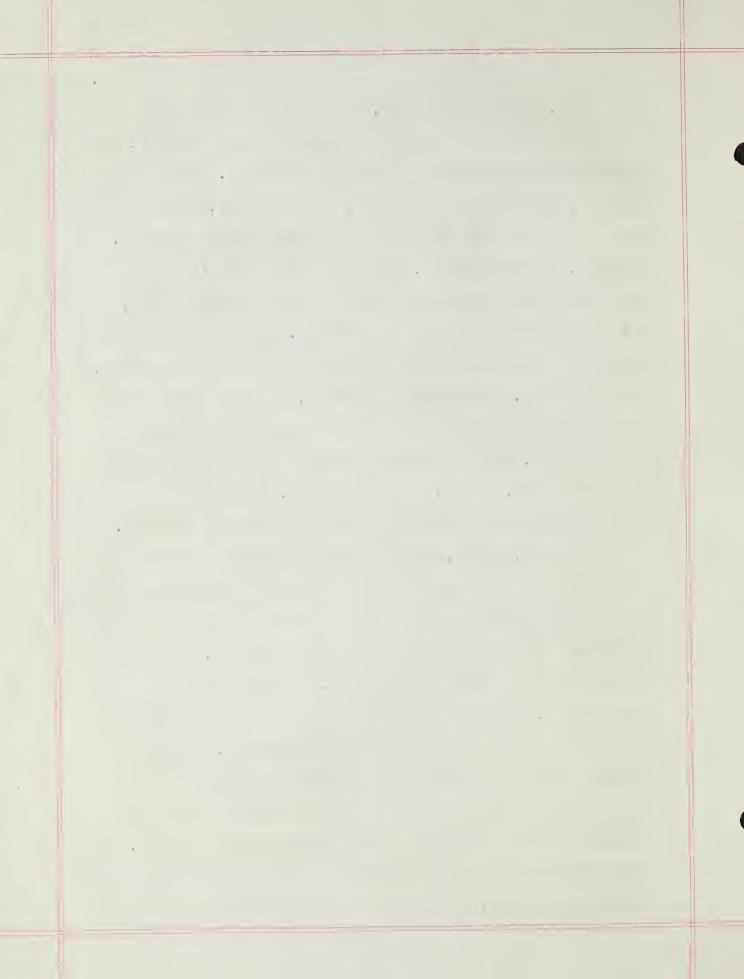
I shall deal with <u>Sybil</u> in more detail because it presented more of the social question than any other of the novels. It was the story of the suffering of the Poor in the factory districts. Sybil, the heroine, was the daughter of a poor but influential Chartist leader, and so lived in close contact with the workers. As an angel of mercy, she devoted her time to relieving the sufferings of her

- 1. Disraeli, Benjamin, <u>Tancred</u>, Bernhard Tauchnitz, Leipzig, 1847, vol.1&2.
- 2. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.99.
- 3. Earl of Beaconsfield, Coningsby or The New Generation,
 Longmans, Green, London, 1923, Preface to 5th
 edition, pp.vii-viii.
- 4. Harrison, op. cit., p.102.



neighbors. Charles Egremont, a wealthy nobleman interested in the troubles of those less fortunate than himself, also spent much time trying to better conditions. The two social workers, one rich and one poor, fell in love, love all in vain because of the difference in their social station. However, with melodrama, papers proving Sybil's noble birth were pillaged from Mowbray Castle during a riot, and sha soon consented to marry Egremont. The latter also gained an inheritance through the death of a less worthy, older brother. Becoming Lord Marney, he planned to devote his time in Parliament to bringing about relief measures for the Poor, much as young Coningsby did in the novel of that same name. Sybil, as Lady Marney, continued her charitable crusade among the sick and starving workers.

The novel, <u>Sybil</u>, served as an especially good example of Disraeli's propaganda novels because it contained most of his points and embodied the various instruments of technique which he used to present his points. The detailed pictures of the homes of the Poor, the political discussions, and the attempts at a philosophical solution to the dilemmas were all found in this novel. His way of vividly describing the bitter conditions of the workers was contrasted with successful presentation of political topics through dinner-table and drawing-room repartee. The whole was amassed in a melodramatic tale of love and restored heritage, where good conquered evil and everyone



lived happily ever after.

Disraeli was clever to use a romantic story as a background for his propaganda. He knew that he could gain more readers in this way. The exciting storming of Mowbray Castle, as described in the following paragraph, is an example of his spectular romanticism, "There was a general rush, and following Mr. Mountchesney they passed rapidly through several apartments, the fearful noises every moment increasing, until they reached the library which opened on the terrace. The windows were broken, the terrace crowded with people, several of the mob were in the room, even Lady de Mowbray cried out and fell back." The description of the entire riot was equally thrilling for those readers who loved an emotional appeal. Again, when Sybil went alone to find her father at his secret meeting. Disraeli displayed a clever pen, "With a beating heart, Sybil leant back in the coach and clasped her hands. Her brain was too wild to think; the incidents of her life during the last four-and-twenty hours had been so strange and rapid that she seemed almost to resign any quality of intelligent control over her fortunes, and to deliver herself up to the shifting visions of the startling dream."

^{1.} Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.424.

^{2. &}lt;u>Ibid</u>., p.347.

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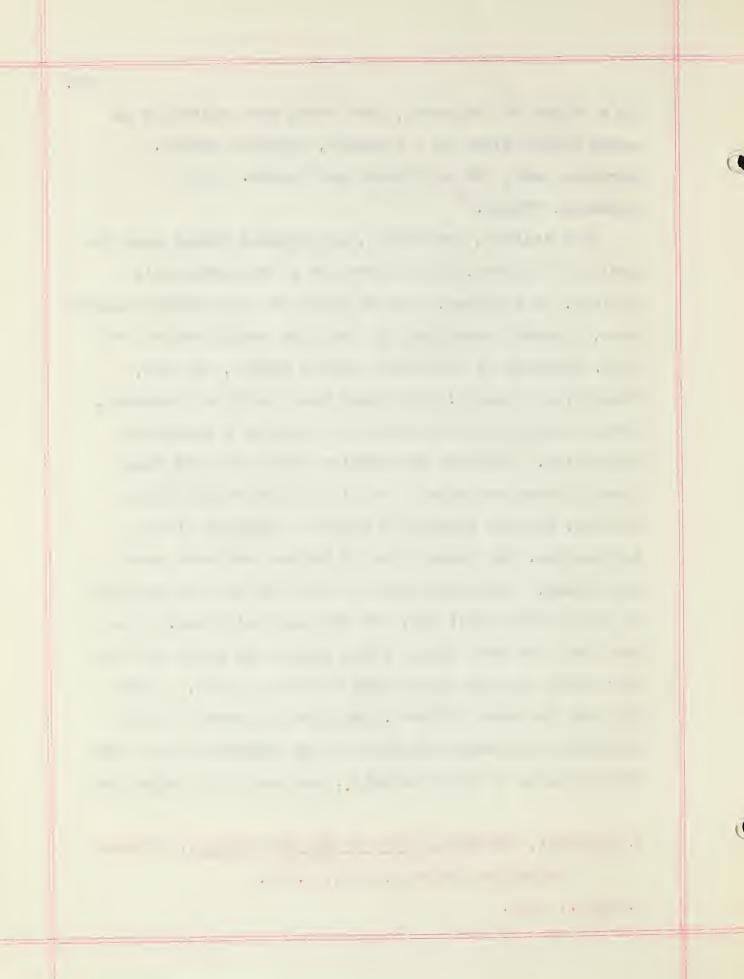
As a climax to the story, the lovers were united on an equal social plane in a dramatic, romantic ending.

Egremont said, "We will never part again." Sybil murmured, "Never."

This delight, excitement, and romance formed only the shell of the book, for the meat of it was definitely serious. In pictures, ever as vivid as those which Kingsley drew. Disraeli described the terrible conditions of the Poor. Speaking of the rural town of Marney, he said, "Beautiful illusion: For behind that laughing landscape, penury and disease fed upon the vitals of a miserable population!" Further description which followed these opening words contained a detail of horror and filthy reality, proving Disraeli's gift for creating living impressions. His description of Wodgate was even more horrifying. "There are many in this town who are ignorant of their very names; very few who can spell them. It is rare that you meet with a young person who knows his own age; rarer to find the boy who has seen a book, or the girl who has seen a flower. Ask them the name of their sovereign, and they will give you an unmeaning stare; ask them the name of their religion, and they will laugh: who

^{1.} Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.433.

^{2. &}lt;u>Ibid</u>., p.54.



rules them on earth, or who can save them in Heaven, are alike mysteries to them." Later the author used conversation between laborers to describe their hardships, "Twelve hours of daily labour at the rate of one penny each hour; and even this labour is mortgaged! How is this to end? Is it rather not ended?" Again, "'They only pay us once in five weeks', said a collier, 'and how is a man to live meanwhile.'"

The political side of the question, which was after all most dear to Disraeli's heart, was presented uniquely.

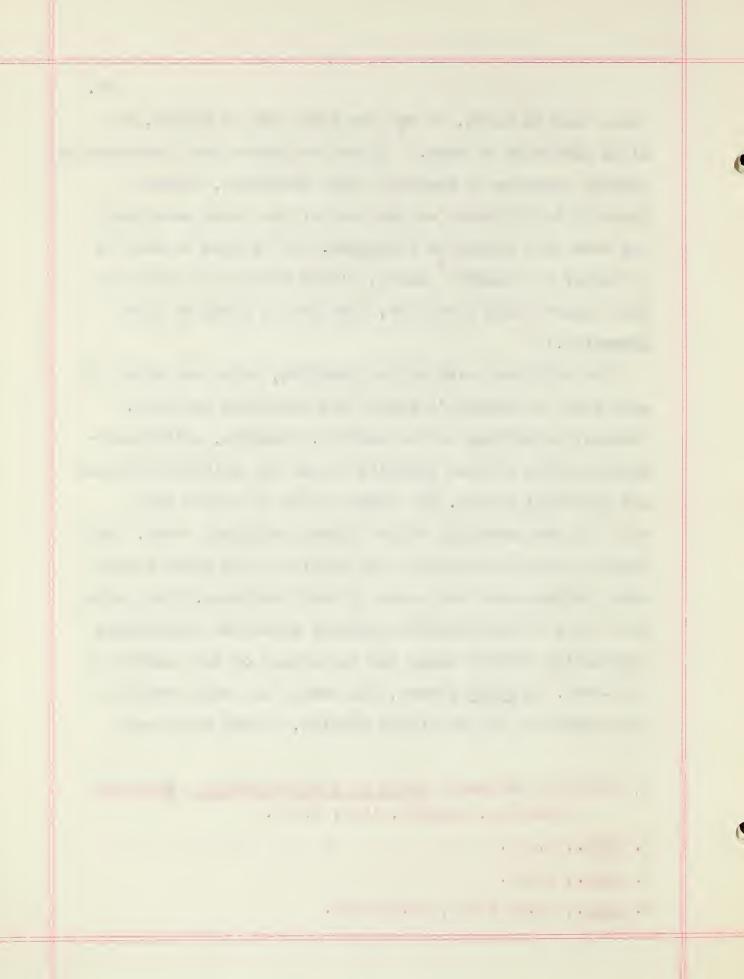
Frequent gatherings of the wealthy, scheming, politically-minded nobles offered splendid places for political debates and political gossip. The ladies tried to out-do each other in the knowledge of the latest political coups. Their dinner parties were alive with opinions from every corner; their soirees were the seats of many intrigues. With quick, short bits of conversation Disraeli presented interesting information without using the dry method of the history or text-book. As Sybil showed, the author was well versed in the history of the political parties, a fact which was

^{1.} Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.170.

^{2.} Ibid., p.119.

^{3.} Ibid., p.148.

^{4.} Ibid., Ch.XI & XII, pp.105-117.



invaluable to him in furthering the interests of his own party.

Disraeli was an idealist about the union of the Rich and the Poor. Although he realized that there was no union then, he had hope for the future. He used Egremont as the example of nobility aiding the Poor through interest and influence. He compared the unfair manner in which most industries, such as those in Mowbray and Wodgate, were conducted, with the systematic, humane method found in the Trafford's, in order to show what could be accomplished. Disraeli saw possibilities in help from the Church. He criticized the Vicar of Marney for conducting a church only for the Rich. The Poor never attended, and received neither blessings nor material aid from the Vicar. Sybil represented the ideal side of the Church, the way in which it might do good for the Poor. Sybil herself expressed it thus, "I have lived under two roofs, only two roofs; and each has given me a great idea; the Convent and the Cottage. One has taught me the degradation of my faith, the other of

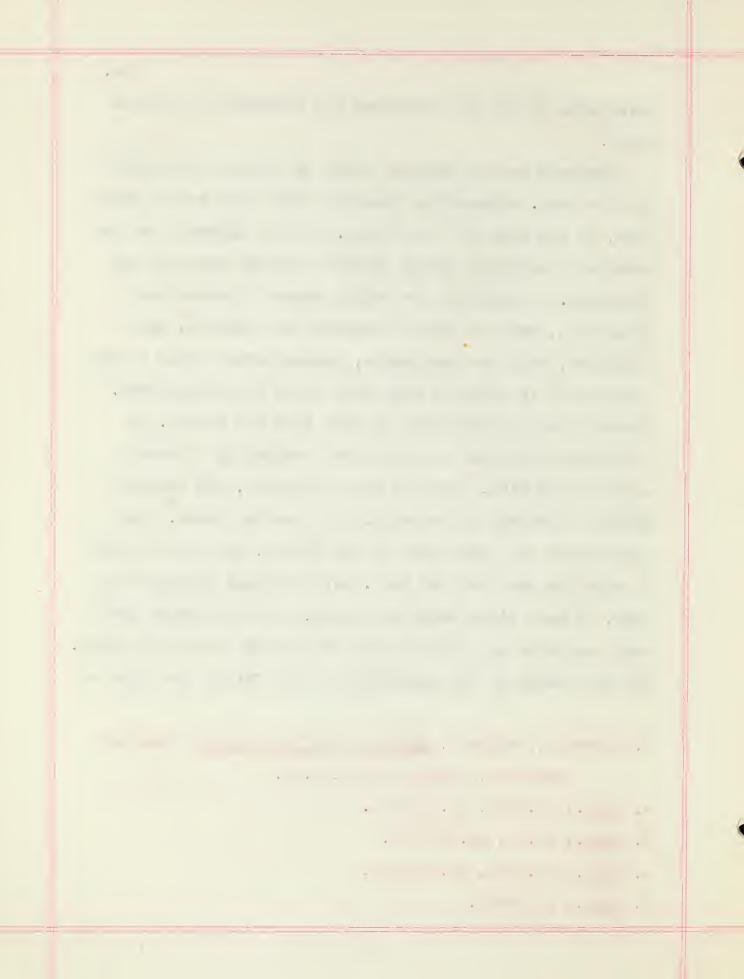
^{1.} Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.19.

^{2. &}lt;u>Ibid.</u>, Ch.XIII, pp.118-123.

^{3. &}lt;u>Ibid</u>., Ch.XV, pp.167-173.

^{4. &}lt;u>Ibid</u>., Ch.VIII, pp.187-199.

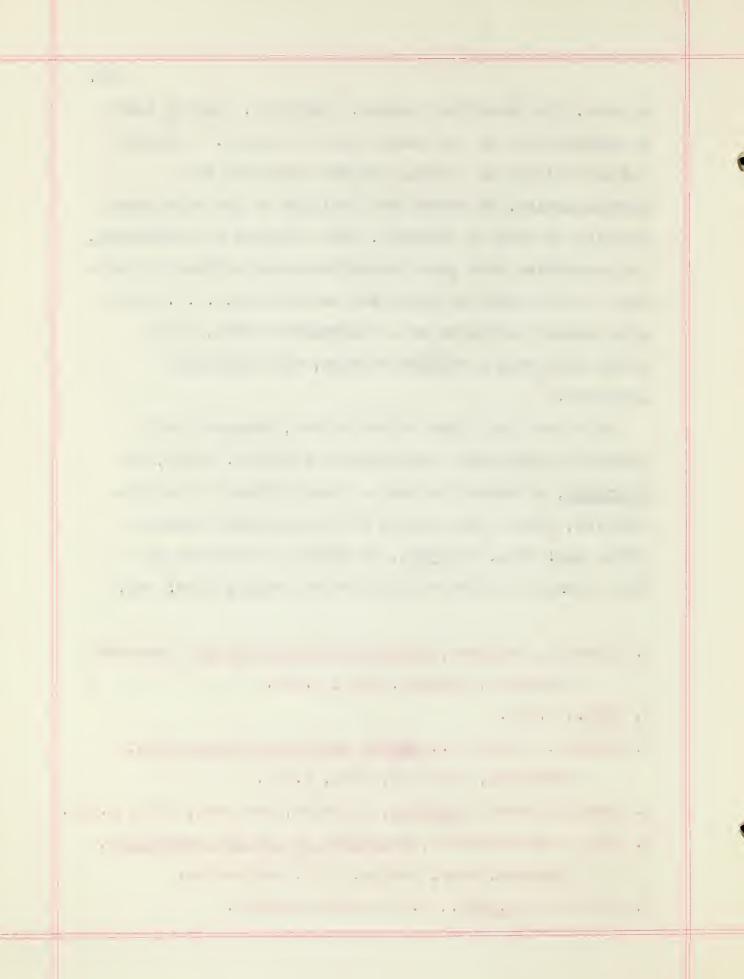
^{5. &}lt;u>Ibid</u>., pp.56-57.



my race. You should not wonder, therefore, that my heart is concentrated on the Church and the People." Disraeli did not believe in rioting any more than did his contemporaries. He showed the futility of the Birmingham uprising in Sybil's thoughts, "The outbreak at Birmingham, the conviction that such proceedings must ultimately prove fatal to the cause to which she was devoted, . . . acted with immense influence on a temperament which, though gifted with even a sublime courage, was singularly sensitive."

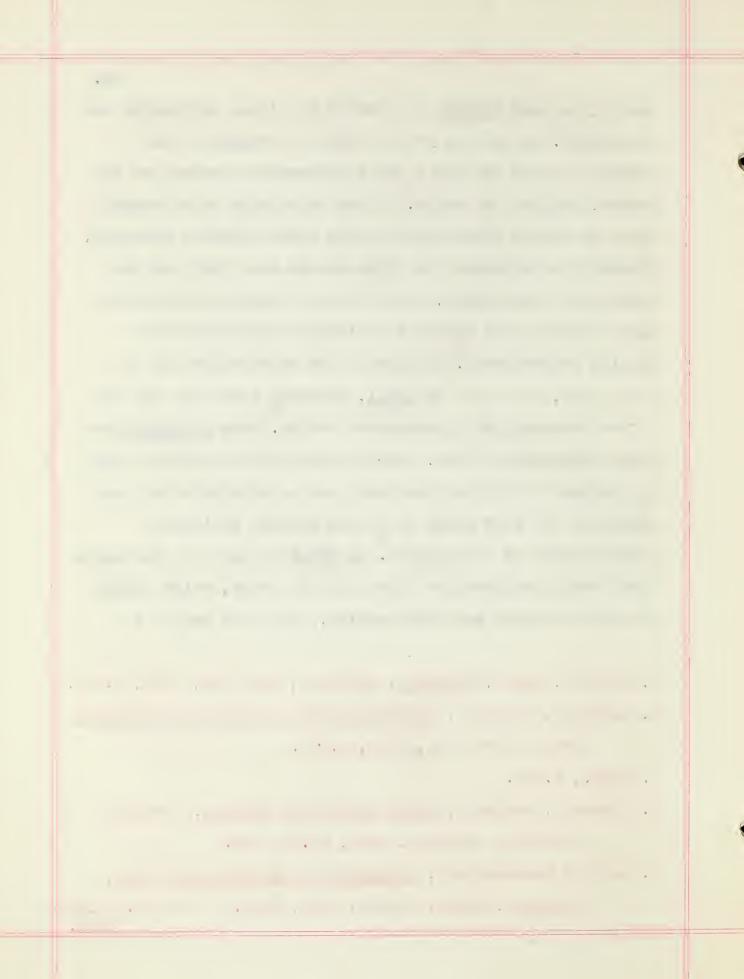
More than any other reform writer, Disraeli had a definite program with constructive policies. First, in Coningaby, he wanted to make a clear picture of what he believed, with a true status of the political parties before him; then, in Sybil, he wanted to instruct the Rich in what the life of the Poor was really like; and,

- 1. Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.184.
- 2. <u>Ibid.</u>, p.296.
- 3. Russell, Frances T., Satire in the Victorian Novel, Macmillan, New York, 1920, p.193.
- 4. Maurois, Andre, Disraeli, Appleton, New York, 1929, p.172.
- 5. Earl of Beaconsfield, Coningsby or The New Generation, Longmans, Green, London, 1923, Dedication.
- 6. Disraeli, op. cit., p.l, (advertisement).



lastly, he used Tancred to develop his ideas on Judaism and the Church. He was one of the first to recognize the strength gained through a union between the Tories and the masses, against the Whigs. It was this union which merged into the future Conservative party which Disraeli fostered. Through his influence the Whigs became more Tory and the Tories more democratic, until the two former parties lost their identity and became the Liberal and Conservative parties respectively. By showing the aristocrats how the poor lived, as he did in Sybil, Disraeli paved the way for a free monarchy and a prosperous People. When Coningsby was first published in 1844, Disraeli wrote in the Preface that his purpose in writing the novel was to vindicate the just claims of the Tory party to be the popular political confederation of the country. In Sybia he said in conclusion, "And thus I conclude the last page of a work, which though its form be light and unpretending, would yet aspire to

- 1. Maurois, Andre, Disraeli, Appleton, New York, 1929, p.200.
- 2. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.103.
- 3. <u>Ibid</u>., p.102.
- 4. Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, pp.124-125.
- 5. Earl of Beaconsfield, Coningsby or The New Generation,
 Longmans, Green, London, 1923, Pref. to 5th ed., pp. viiviii.



opposite character. A year ago I presumed to offer to the public some volumes that aimed to call their attention to the state of our political parties; their origin, their history, their present position. In an age of political infidelity, of mean passions and petty thoughts, I would have impressed upon the rising race not to despair, but to seek in a right understanding a history of their country and in the energies of national youth - - - the elements of national welfare. The present work advances another step in the same emprise, From the state of Parties it now would draw public thought to the state of the People whom those for two centuries have governed." Throughout these two books Disraeli has stressed the importance of youth. He said, "The Youth of a Nation are the trustees of Posterity."

Going aside from the rules of fiction, Disraeli used some characters from real life, although he did not give whole pictures of them. Sometimes they were presented under their real names, as were certain men high up in politics.

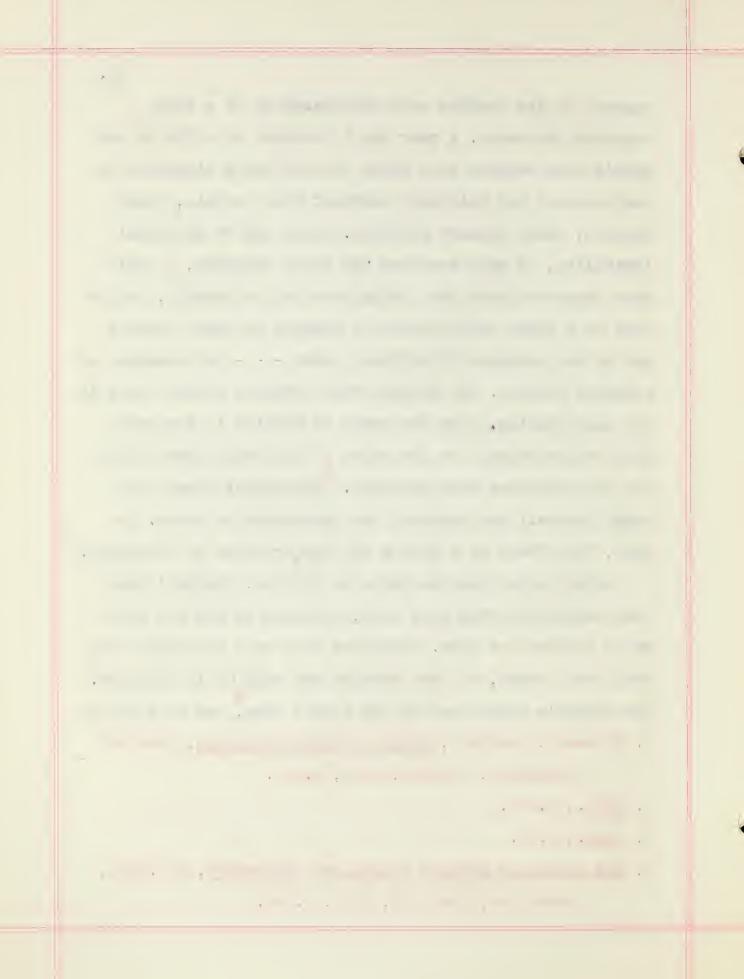
The author's humour was of the ironic type, and he wrote to

^{1.} Disraeli, Benjamin, Sybil or The Two Nations, Bernhard Tauchnitz, Leipzig, 1845, p.437.

^{2. &}lt;u>Ibid</u>., p.438.

^{3.} Ibid., p.50.

^{4.} The Cambridge History of English Literature, vol.XIII, Macmillan, New York, 1933, p.390.



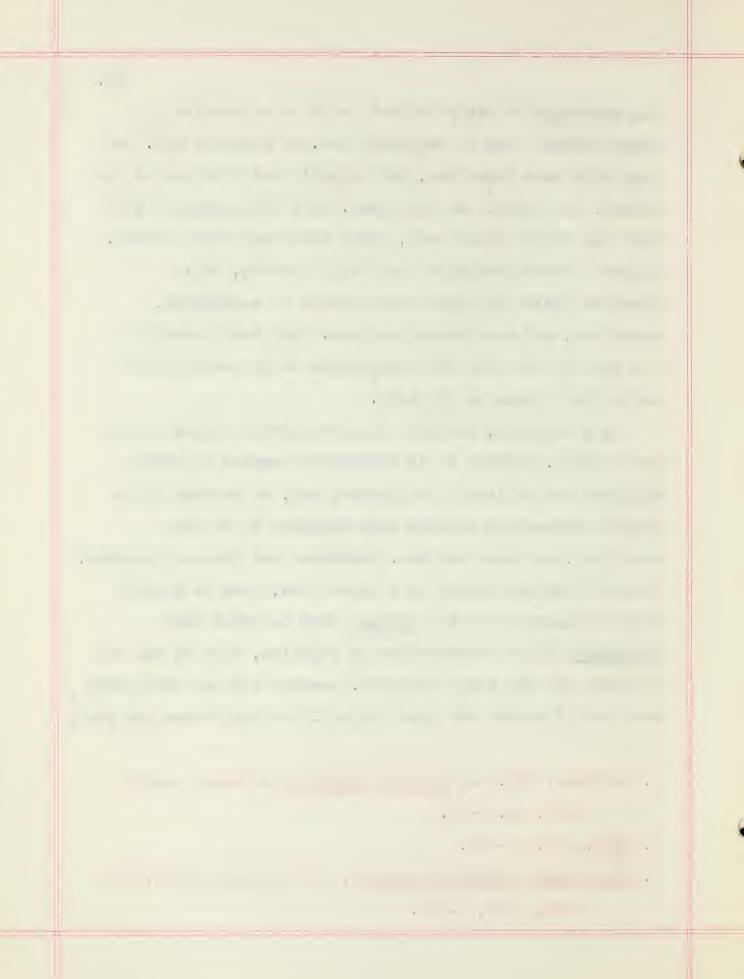
manner rather than an emotional one, as Kingsley did. Yet
they both were idealists, who thought that hope lay in the
clergy, the youth, and the women. They both realized just
what the social evils were, their kinds and their causes.
Disraeli wanted political and social reform, while
Kingsley wanted the practical reforms of sanitation,
education, and new farming methods. They both thought it
the duty of the rich and influential to do something to
better the status of the poor.

As a novelist, Disraeli is given little credit in his own country. Perhaps it is because his career as Prime Minister has eclipsed his literary one, or perhaps it is because propaganda writers were expected to be poor novelists, as were both Mrs. Martineau and Charles Kingsley. Disraeli had his faults as a writer too, just as Arnold Bennett suggested in his Journal when he wrote that Coningsby had no construction or cohesion, that it was too eloquent and the style inflated. Bennett did say that parts were very forceful and that the political criticism was good,

^{1.} Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, pp.96-98.

^{2. &}lt;u>Ibid</u>., pp.102-103.

^{3.} The Journal of Arnold Bennett, The Literary Guild, New York, 1933, p.975.



a commendation which would have pleased Disraeli, for he intended not to use his literary gifts as an artist, but to gain material ends.

Later Social Novels

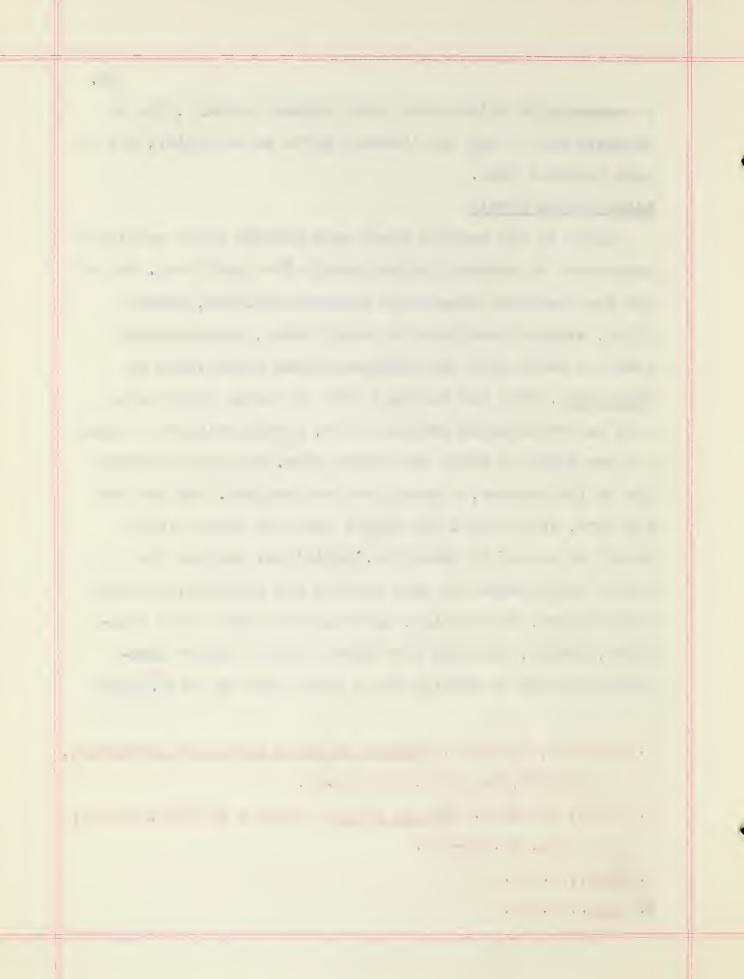
Later in the century there were several other novelists interested in writing purpose novels in a small way. One of the most esteemed nineteenth century novelists, George Eliot, stepped away from her usual moral, psychological novel to delve into the richman-poorman controversy in Felix Holt. This was the only work of George Eliot which held an enthusiastic purpose in it, a book written to teach her own views on moral and social life. Its chief interest lay in its purpose, a purely ethical purpose. She put into her hero, Felix Holt, her belief that the social level should be raised by education. Definitely against the ballot as the means to gain reform, she believed, like her predecessors, in altruism, although she added a new viewpoint, namely, that the poor should try to uplift themselves instead of waiting for a boost from the rich. Felix

^{1.} Harrison, Frederic, Studies in Early Victorian Literature,
Arnold, New York, 1895, p.92.

^{2.} Cooke, George W., George Eliot, Houghton Mifflin, Boston, 1911, pp.324-325.

^{3. &}lt;u>Ibid</u>., p.326.

^{4.} Ibid., p.327.



Holt intended to set himself up as an example to his own people to prove to them that, if he could better himself, so could any other working man. George Eliot was a conservative radical as was her Felix Holt, and the novel might well have been called Felix Holt--Conservative rather than Felix Holt--Radical as it was. She did not want to uproot old traditions in order to bring about reform. She was a rebel in her own age, but not a political rebel. Rebellious times upset her as much as anyone else of the time.

That George Eliot had a definite purpose in writing this novel is quite certain, for she followed up the novel with an article in Blackwood's Magazine, 1866, entitled "Address to Working-men". She also prepared herself for writing the novel by putting herself through a stiff

- 1. Cooke, George W., George Eliot, Houghton Mifflin, Boston, 1911, p.327.
- 2. Bonnell, Henry H., Charlotte Bronte, George Eliot, Jane

 Austen, Studies in their Works, Longmans, Green,

 New York, 1902, pp.280-281.
- 3. Haldane, Elizabeth S., George Eliot and Her Times,
 Appleton, New York, 1927, p.232.
- 4. The Cambridge History of English Literature, vol.XIII, Macmillan, New York, 1933, p.439.

course in political and economic science. At the time that she wrote this book Lewes was editor of the Fortnightly Review and brought her in closer touch with journalistic articles, their subjects, and their authors, a fact which made her interested in social questions.

The story was not a contemporary one as those of Kingsley were, but dealt with the year after the Reform Bill of 1832, when affairs were in a muddled state and ideas of liberty and equality were rushing in upon the working-man. It was too bad that she did not take a more lively interest in the troubles of her own day, of which there were many, for there was need of an artistic writer to reach the hearts and intellects of an influential reading public. In the Victorian Age there had never been a writer who could so combine the gift of enthusiasm with that of artful writing, a combination which would have drawn a vast following of readers. George Eliotcould have done this, yet she was seldom so much aroused that she gave more than a quiet interpretation of social and moral complexes. No heroic reform was accomplished in her book

^{1.} The Cambridge History of English Literature, vol.XIII,
Macmillan, New York, 1933, p.440.

^{2.1} Haldane, Elizabeth, S., George Eliot and Her Times,
Appleton, New York, 1927, p.229.

^{3. &}lt;u>Ibid</u>., p.231.

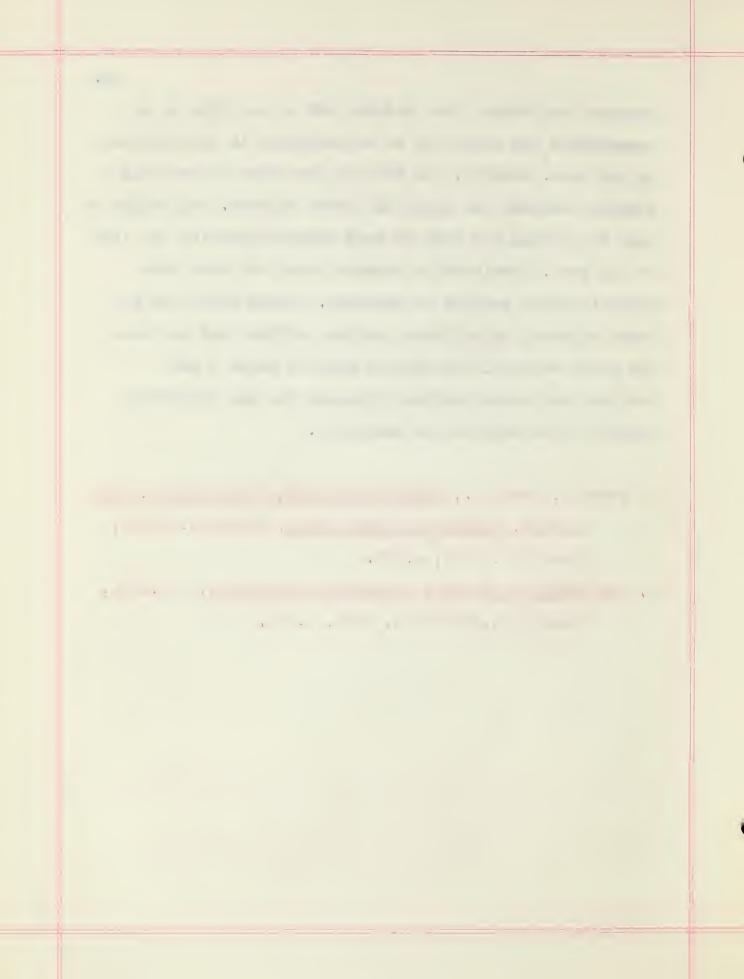
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because she thought that reform took a long time to be consummated and could not be accomplished in the lifetime of one hero. However, she did see the value in creating a sympathy between the upper and lower classes. This might be done by getting the rich to read novels depicting the life of the poor. Novels had a broader scope and were more effective than sermons or speeches. George Eliot did not teach anything which former purpose writers had not done ten years earlier, but she was able to reach a new audience who would consider Kingsley and his followers passée or too mediocre as nevelists.

- 1. Bonnell, Henry H., Charlotte Bronte, George Eliot, Jane

 Austen, Studies in their Works, Longmans, Green,

 New York, 1902, p.280.
- 2. The Cambridge History of English Literature, vol.XIII,
 Macmillan, New York, 1933, p.440.



III

The Twentieth Century Purpose Novel

Introduction

The novel, after Scott, turned to more than something to amuse. It had its various purposes with the Brontes, Thackeray, Dickens, Eliot, and the rest. It showed the changes through which the nineteenth century was going. There was a seriousness running through the novels, whether they were written as a social, a philosophical, a psychological, a political, or a religious problem. It was a period of revolt against the old order of aristocratic landowners and churchmen. Our own age, the twentieth century, is just another such revolt, only this time it is a revolt against Victorianism. It is more a revolt in morals and ethics, than it is in social relations.

The reading public began to expand in the middle of the nineteenth century, when educational privileges spread to all classes. The middle class, particularly, demanded realism in their reading because it fitted more perfectly into their mode of living, which was a most practical and material. Paper and printing were cheaper so that by the end of the century even the masses could read and afford to buy books and periodicals. Literature was an excellent way to educate the working people and to reach them with any problem. The idea of making deliberate use of the novel to forward

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propaganda, which started so gingerly with Mrs. Martineau and Mrs. Gaskell, became a definable type of literature when the twentieth century was ushered in. Abel Chevalley said that it was a natural and a common tendency for the author to revolt against the age in which he lived and that it was particularly true of English writers. He said, "The novel, especially the English novel, is one of the favorite means by which the race, the nation, the age, achieve self-consciousness. Consciousness is dulled by continuity, by tradition; it is awakened by contrast, and finds realization in revolt." He thought we needed revolution for evolution.

The nineteenth century novel became interested in the human being with all the various problems of his complicated life. Narrative was combined with theories of the author so that the novel taught as well as told a story. Yet these mid-Victorian novels were considered stuffy by authors near the turn of the century, authors such as Samuel Butler and George Gissing, who went in for naturalism and extreme sordidness in order to follow rigid rules of realism. These last were too morbid to be popular so did not have the opportunity to influence or interest

1. Chevalley, Abel, <u>The Modern English Novel</u>, Translated from the French by Ben Ray Redman, Knopf, New York, 1925, p.5.

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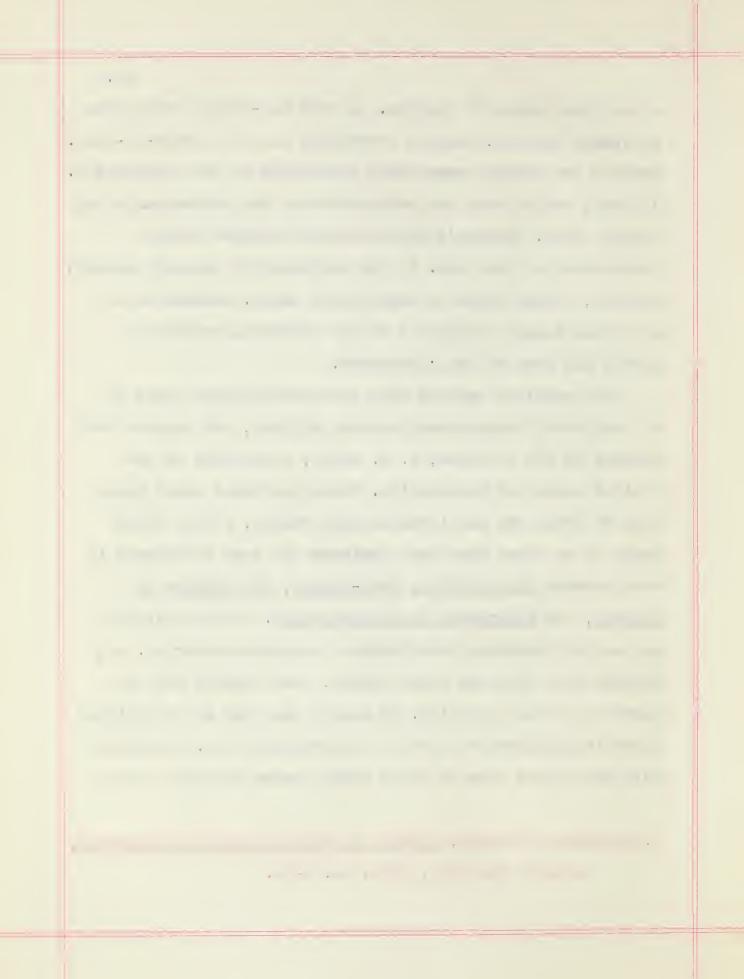
a very wide scope of readers. In this mid-period there were
no famous writers, because everything was too matter-of-fact.

Emotion and thought were being superceded by the commonplace.

It was a period even too matter-of-fact for enthusiasm along social lines. England's prosperity had subdued social complaints for the time. By the beginning of the new century, however, things began to change once again. Radicalism in all lines became the spirit of the twentieth century as reform had been of the mineteenth.

The twentieth century with its revolutionary ideas in all subjects fostered many unusual writers, and perhaps most unusual of all of these, H. G. Wells, a novelist of unlimited scope and originality. Wells has tried every known type of prose and has invented many others, a fact which ought to be clear when one considers the vast difference in form between Time Machine, Tono-Bungay, The Outline of History, and Experiment in Autobiography. In this variety he has not forgotten considerable propaganda material. He, perhaps more than any other author, knew exactly what he wanted to do all the time. He always knew why he was writing a particular piece of work at a particular time. One critic said that every time he had a social peeve he made a novel

1. Harrison, Frederic, Studies in Early Victorian Literature, Arnold, New York, 1895, pp.30-33.

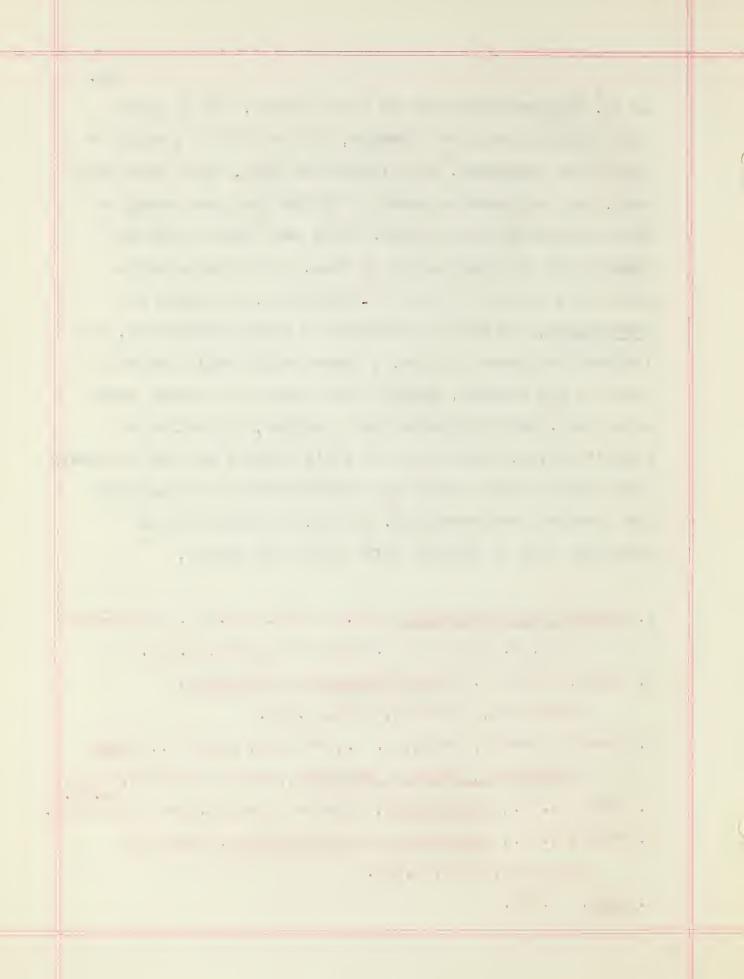


of it. This criticism may be a bit strong, but he never wrote anything without a reason, for he felt it a waste of time to do otherwise. His pictures of life, which were very real, only represented cases of things that were wrong to which something must be done. Wells was just the man who could point out what should be done, for he never wrote about life except to alter it. Ponderevo, the uncle in Tono-Bungay, was one of the author's living characters, who learned his lesson in life, a lesson which Wells wanted to teach to his readers, namely that living on a "Boom" could never last. Wells believed that a writer, in telling of people's lives, should tell of their beliefs and the interests which affect their lives; and should keep on writing until the troubles were rectified. To him, the govel was an excellent form to discuss life in all its phases,

- 1. Outlook and Independent, Feb.4, 1931, vol.157., "Good-bye to H. G. Wells" by C. Hartley Gratton, p.179.
- 2. Cross, Wilbur L., Four Contemporary Novelists,
 Macmillan, New York, 1930, p.18a.
- 3. Bennett, Arnold, Wells, H. G., Overton, Grant M., <u>Frank</u>

 <u>Swinnerton</u>, <u>Personal Sketches</u>, Doran, New York, 1920, p.20.

 4. Wells, H. G., <u>Tono-Bungay</u>, Grosset & Dunlap, New York, 1908.
- 5. Wells, H. G., Experiment in Autobiography, Macmillan,
 - New York, 1934, p.416.
- 6. Ibid., p.417.



raised in such vast numbers. Wells was always right on the spot with the novel dealing with the burning question of the day. Mr. Britling Bees It Through was written and published in 1916, right in the heat of the War. The characters, particularly Mr. Britling and Letty, were real war-hurt people, who wondered what good could possibly come of it all.

In the Fortnightly Review Wells himself stated just what he thought a novel could be used for. He wrote that a novel must be "the social mediator, the vehicle of understanding, the instrument of self-examination, the parade of morals and the exchange of manners, the factory of customs, the criticism of laws and institutions and of the social dogmas and ideas". In using the novel for these purposes, the novelist must not be a preacher or a teacher, but rather a writer given a free hand "to present conduct, devise beautiful conduct, discuss conduct, analyse conduct, suggest conduct, illuminate it through and through." He should "not teach but discuss, point out, plead, and display."

^{1.} West, Geoffrey, H. G. Wells, Norton, New York, 1930, p.179.

^{2.} Wells, H. G., Mr. Britling Sees It Through, Macmillan, New York, 1916.

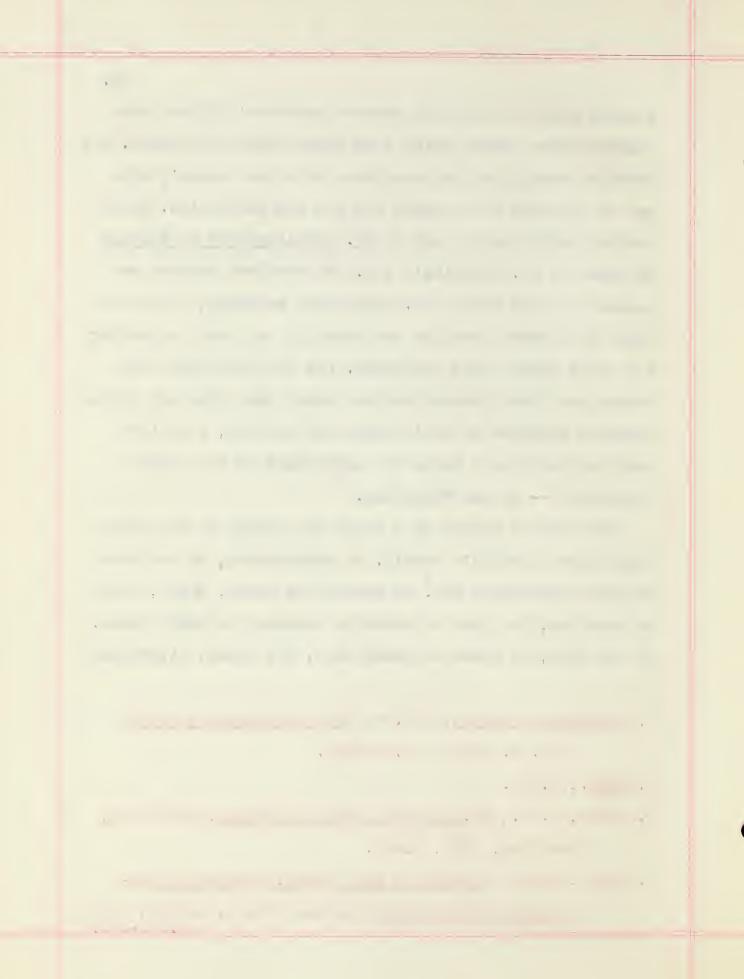
^{3.} Fortnightly Review, vol.96, "The Contemporary Novel" by H. G. Wells, p.872.

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A novel must do more than present pictures; it must pass judgment upon events which take place within the novel. The novelist should put his own ideas into the reader's mind and in this way do his part for his own generation. Wells carried this practice out in Mr. Britling Sees It Through by means of Mr. Britling's pen. An excellent thought was exposed in this bit of Mr. Britling's writings, "I do not think you Germans realise how steadily you were conquering the world before this war began. Had you given half the energy and intelligence you have spent upon this war to the peaceful conquest of men's minds and spirits, I believe that you would have taken the leadership of the world tranquilly -- no man disputing."

The subject matter of a novel was always of the chief importance in Wells's novels. In consequence, he has more and more sacrificed art. He wanted the novel, first, to be of some use, the lack of which he deplored in Henry James. At one time, he wrote to James that, for James, literature

- 1. Fortnightly Review, vol.96, "The Contemporary Novel" by H. G. Wells, pp.865-866.
- 2. Ibid., p.872.
- 3. Wells, H. G., Mr. Britling Sees It Through, Macmillan, New York, 1916, p.436.
- 4. Waugh, Arthur, <u>Tradition and Change</u>, <u>Studies in Contemporary Literature</u>, Chapman & Hall, London, 1919, pp.272-273.



was like painting, but, for himself, literature was like architecture, because it was of some use. Wells felt that the aim of fiction was lost when so much energy was spent upon developing a technique and a flawless style. Criticisms of Wells have often berated his artistry, but usually at the same time have praised him for his realism and the good view points he has offered about the contemporary social world. His scope has become more varied, his propaganda more vehement, but, in changing this, his writings have become more journalistic and have wandered far from the worth, as artistic novels, of the "Tono-Bungay" days. Yet his own theory or art has been "that all writing is journalism whose business is to report as accurately as may be what seems to be happening with full consciousness that the thing is an experiment". He further said that this was the

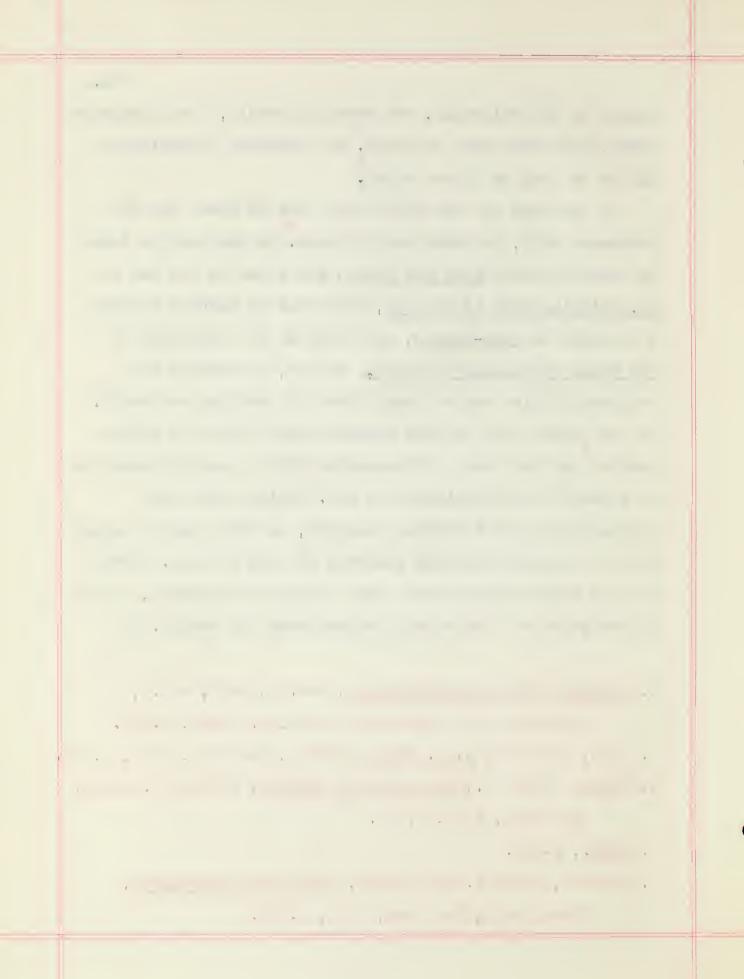
- 1. The Letters of Henry James selected and edited by Percy Lubbock, Scribner's, New York, 1920, vol.II. p.487.
- 2. West, Geoffrey, H. G. Wells, Norton, New York, 1930, p.253.
- 3. Review of Reviews, Oct., 1909, vol.40, "The Development of a Novelist" by G. W. Harris, p.509.
- 4. Outlook and Independent, Feb. 4, 1931, vol.157, "Goodbye to H. G. Wells" by C. Hartley Gratton, p.178.
- 5. Saturday Review of Literature, Jan. 24, 1925, vol.1, "Outline of a Journalist" by H. S. Canby, p.474.

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theory of the editorial, the special article, the propaganda novel, and other such writings. He justified journalism as an art as long as it was clear,

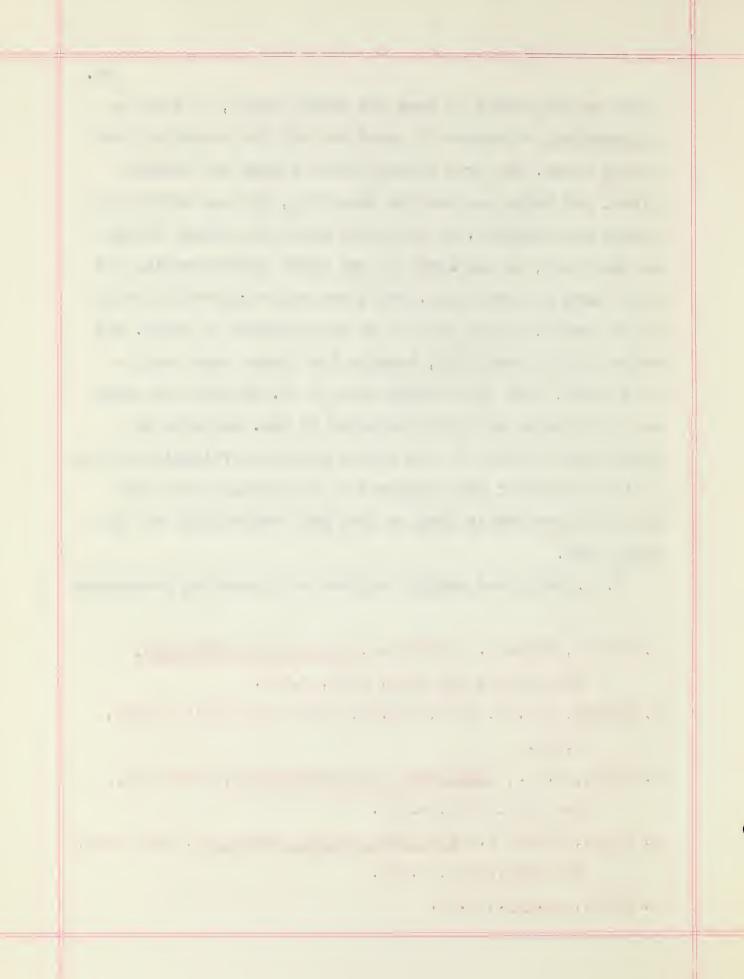
As far back as 1902 Wells said that no novel was for amusement only, but must supply ideas. He has put his ideas on education into Joan and Peter, his ideas on the War in Mr. Britling Sees It Through, his views on success without a struggle in Tono-Bungay, and opinions on everything in The World of William Clissold. To him, a novelist has responsibilities and so should take his calling seriously. He has always been in dead Parnest about trying to better mankind and has been a propagandist with a general intention to forward the intelligence of man. Feeling thus the responsibility of bettering humanity, he felt that he should have the biggest possible audience for his message. Fiction was the medium which would reach the greatest number, and so in the guise of a tale Wells distributed his truths. In

- 1. Saturday Review of Literature, Jan. 24, 1925, vol.1, "Outline of a Journalist" by H. S. Canby, p. 474.
- 2. West, Geoffrey, H. G. Wells, Norton, New York, 1930, p.113.
- 3. Knight, Grant C., The Novel in English, Richard R. Smith, New York, 1931, p.314.
- 4. <u>Ibid</u>., p.319.
- 5. Follett, Helen T. and Wilson, Some Modern Novelists,
 Henry Holt, New York, 1918, p.236.



order to get people to read the social novel, it must be interesting; otherwise it would not hit the person at whom it was aimed. The true artist should kidnap his readers first, and Wells has kept to this rule, for his novels have always been popular. If an author could not accept things as they were, he was bound to set about reconstructing the world upon his own ideas. Wells was not very revolutionary in his youth, but he grew so as he continued to write. His works will no doubt die, because his themes have been so very local, just as he meant them to be. Whether his books were to live or not never mattered to him. Anything he might have to offer to the public would be available as long as it was needed; what happened to the novels after that was not important as long as they had been helpful at the right time.

- H. G. Wells had certain methods of presenting propaganda
- 1.Follett, Helen T. and Wilson, Some Modern Novelists,
 Henry Holt, New York, 1918, p.236.
- 2. Nation, Nov.30, 1911, vol.93, "The Craftsman's Pride", p.516.
- 3. Wells, H. G., Experiment in Autobiography, Macmillan, New York, 1934, p.131.
- 4. Cross, Wilbur L., <u>Four Contemporary Novelists</u>, Macmillan, New York, 1930, p.180.
- 5. Wells, op.cit., p.20.



novels, foremost of which was the conversational one. The author would orate on some subject through the medium of his chief characters. Tono-Bungay offered the best example of this method of displaying Wells's own personality. The following is a sample:

"'George', he said.

'I'm here', I said, 'close beside you.'

'George. You have always been responsible for the science.

George. You know better than I do. Is -- Is it proved?'

'What proved?'

'Either way?'

'I don't understand.'

'Death ends all. After so much -- Such splendid beginnings. Somewhere. Something.'

'What do you expect?' I said in wonder.

He would not answer. 'Aspirations', he whispered.

'Trailing clouds of glory', he said, and 'first-rate poet, first-rate . . . George was always hard. Always.'

'It seems to me, George, always -- there must be something in me -- that won't die.'

' I think', he said; ' -- something.'

'Just a little link', he whispered almost pleadingly,

1. Bliss, Reginald, Boon, The Mind of the Race, The Wild

Asses of the Devil, and The Last Trump, Doran,

New York, pp.59-60.

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and lay quite still, but presently he was uneasy again.

'Some other world --'

'Perhaps', I said. 'Who knows?'

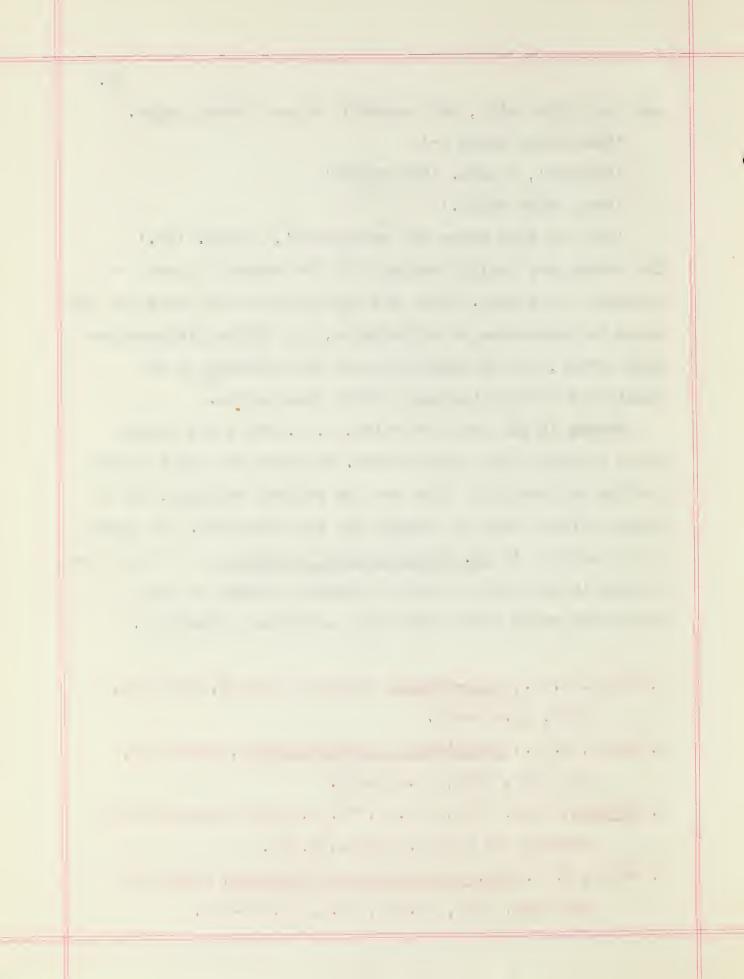
'Some other world.'

'Not the same scope for enterprise', I said. 'No.'

The author was really arguing with the reader in order to convince the reader. Wells did not believe that there was any value in monologues or soliloquies, but liking dialogues so much better, he has caused many of his writings to be considered merely dialogues rather than novels.

Strong in his own conviction, H. G. Wells has always tried to answer his own problems. He never had any definite lasting philosophy of life nor any perfect solution, but he always offered what he thought the best solution. The answer to the problem in Mr. Britling Sees It Through is for all the peoples in the world to make a sincere attempt to form a harmonious world state built upon unselfish principles.

- 1. Wells, H. G., Tono-Bungay, Grosset & Dunlap, New York, 1908, pp.429-430.
- 2. Wells, H. G., Experiment in Autobiography, Macmillan, New York, 1934, pp.418-419.
- 3. Bookman, July, 1916, vol.43, "H. G. Wells: Novelist and Prophet" by John H. Holmes, p.512.
- 4. Wells, H. G., Mr. Britling Sees It Through, Macmillan, New York, 1916, Bk.III, Ch.2, pp.417-443.

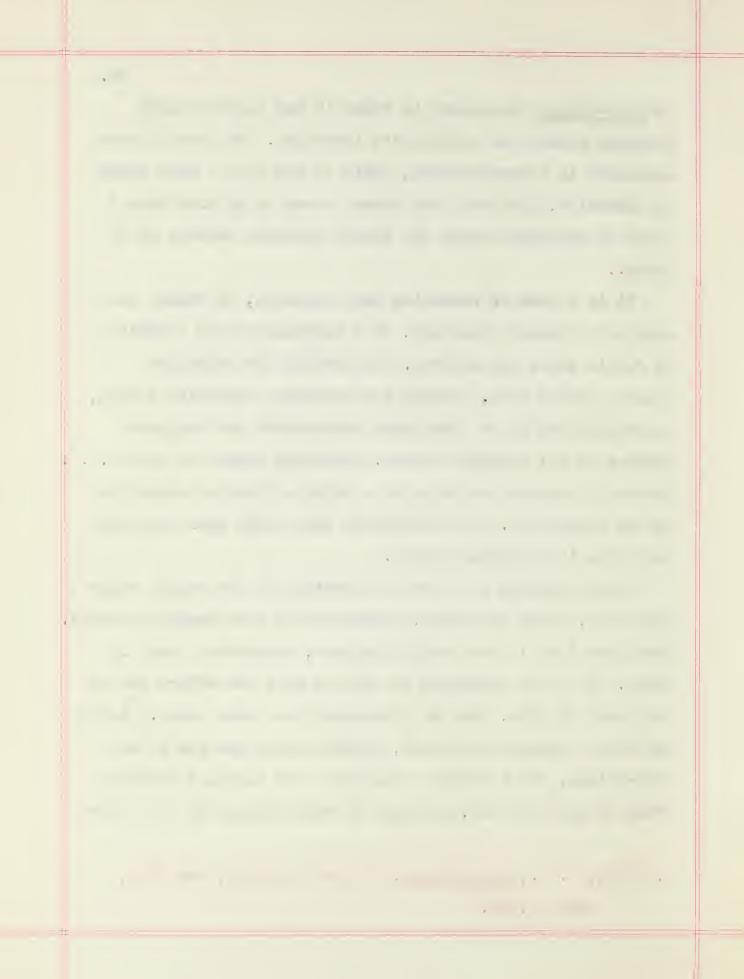


In <u>Tono-Bungay</u> the answer is found in the plea for sane progress symbolized by George's invention. The idea is best expressed in George's words, "This is the note I have tried to emphasise, the note that sounds clear in my mind when I think of anything beyond the purely personal aspects of my story.

It is a note of crumbling and confusion, of change and seemingly aimless swellings, of a bubbling up and a medley of futile loves and sorrows. But through the confusion sounds another note, Through the confusion something drives, something that is at onve human achievement and the most inhuman of all existing things. Something comes out of it... How can I express the value of a thing at once so essential and so immaterial. It is something that calls upon such men as I with irresistible appeal.

I have figured it in my last section by the symbol of my destroyer, stark and swift, irrelevant to most human interests. Sometimes I call this reality Science, sometimes I call it Truth. But it is something we draw by pain and effort out of the heart of life, that we disentangle and make clear." Wells has been a changeable person, driven hither and yon by new view-points, but he never could keep from taking a definite stand at any one time, although he might change it at a later

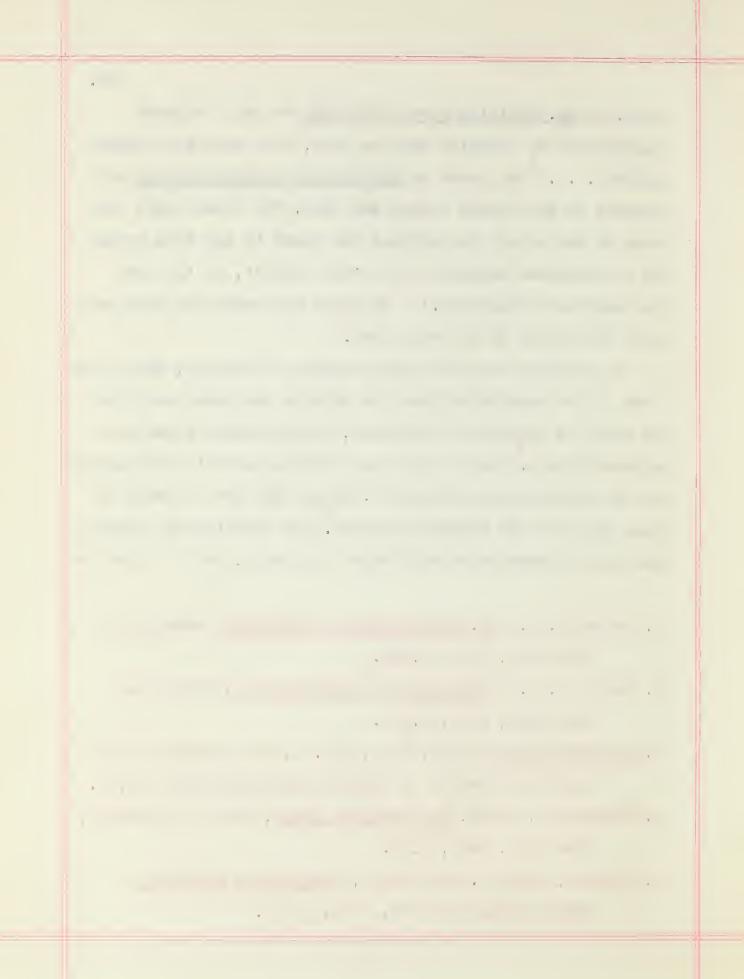
^{1.} Wells, H. G., Tono-Bungay, Grosset & Dunlap, New York, 1908, p.458.



date. In Mr. Britling Sees It Through he had a sincere inspiration of religion when he said, "Our sons have shown us God . . ." Yet later in Experiment in Autobiography he scoffed at his former belief and said, "If I have used the name of God at all in the past ten years it has been by way of a recognized metaphor as in 'God forbid', or 'At last God wearied of Napoleon.'" He could not waste his time on a side with which he did not agree.

In thinking over the many troubles of the day, Wells had come to the conclusion that the ways of the world could not be cured by religion or politics, but by common sense and a planned future. There should be a sort of modified Socialism and an enlightened aristocracy. Misery and poverty must be done away with by combined efforts. The emancipated democrat and the inflamed aristocrat were his ideals, and he hoped to

- 1. Wells, H. G., Mr. Britling Sees It Through, Macmillan, New York, 1916, p.442.
- 2. Wells, H. G., Experiment in Autobiography, Macmillan, New York, 1934, p.578.
- 3. Current Opinion, July, 1922, vol.73, "The Greatest Intellectual Force in the English-speaking World", p.94.
- 4. Swinnerton, Frank, <u>The Georgian Scene</u>, Farrar & Rinehart, New York, 1934, p.82.
- 5. Follett, Helen T. and Wilson, <u>Some Modern Novelists</u>, Henry Holt, New York, 1918, p.246.



do his part in emancipating and inflaming. Yet Wells's idea for cooperation was more universal than British. The War made him realize this need, as he said in Mr. Britling Sees It Through, "Let us set up the peace of the World Republic amidst these ruins." He aimed for an ideal world state which called for scrapping England's king and Parliament and the Constitution of the United States, and for the innovation of a world language. It was most natural for Wells to be so systematic in his criticism and in his solutions for he is a scientist and works always in a scientific fashion. In consequence, his criticisms were constructive.

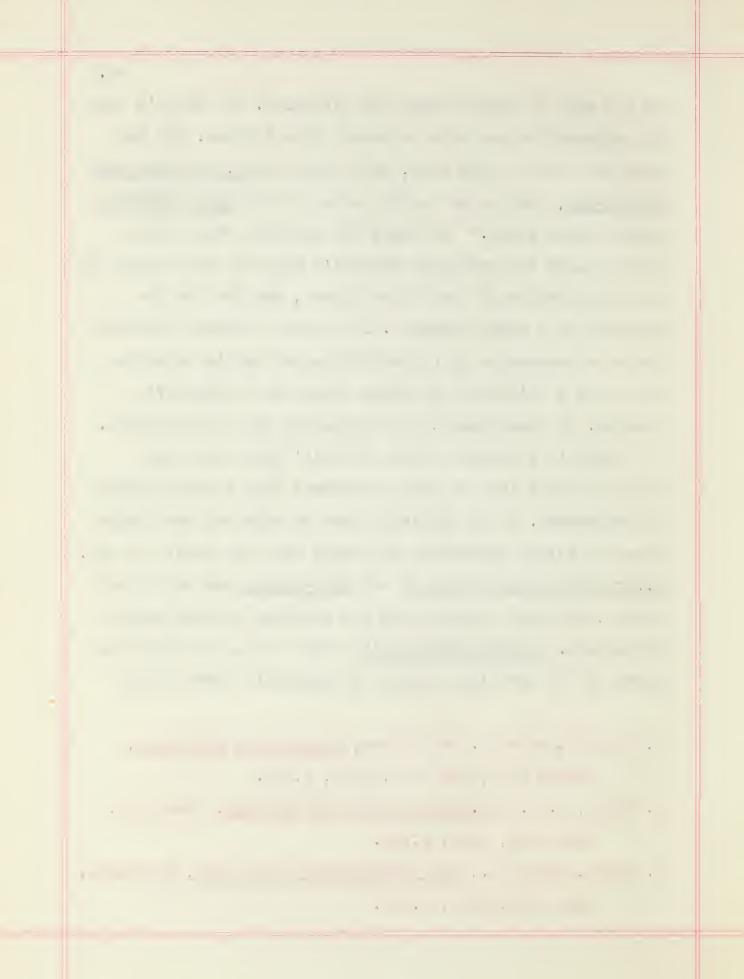
There is scarcely a book of Wells' which does not contain some points of social interest with varying degrees of propaganda. It is difficult then to pick out just which ones are purely propaganda and which ones are novels at all.

Mr.Britling Sees It Through and Tono-Bungay are definitely novels, but they contain very few sections of real social propaganda. The New Machiavelli stands out as the political novel of the twentieth century as Disraeli's were in the

^{1.} Follett, Helen T. and Wilson, <u>Some Modern Novelists</u>, Henry Holt, New York, 1918, p.247.

^{2.} Wells, H. G., Mr. Britling Sees It Through, Macmillan, New York, 1916, p.440.

^{3.} Cross, Wilbur L., Four Contemporary Novelists, Macmiblan, New York, 1930, p.178.



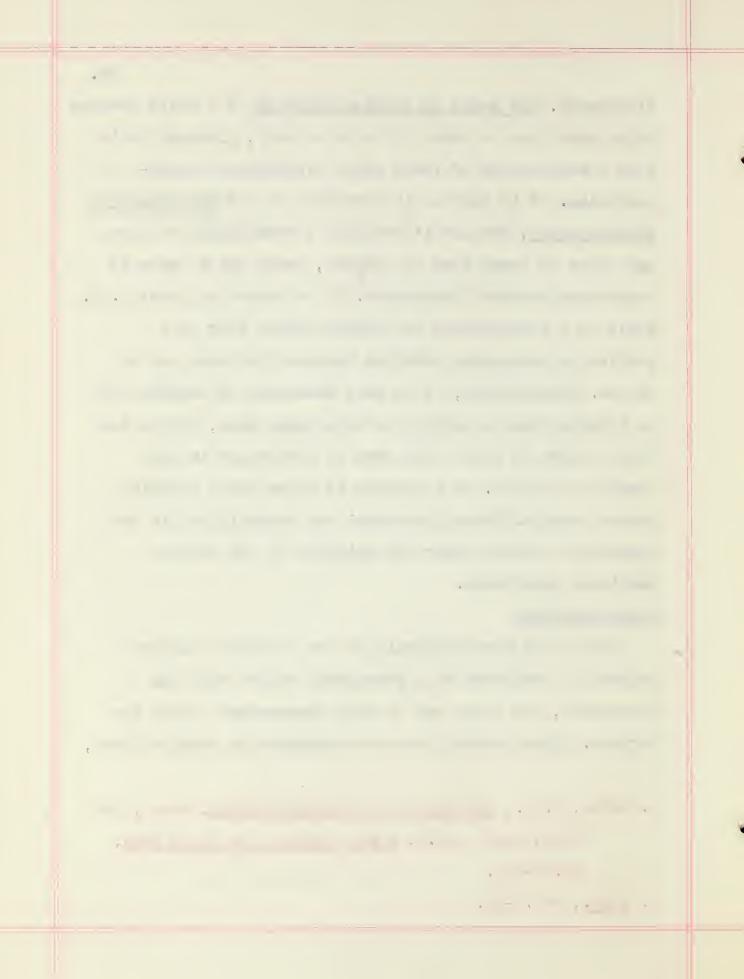
nineteenth. The World of William Clissold is a novel because Wells said that he wrote it to be a novel, although it is more a compilation of facts about everything thoughtprovoking. It is similar in structure to his Experiment in Autobiography, because it contains a commingling of facts and ideas on every kind of subject, among which there is considerable social propaganda. It is easier to treat H. G. Wells as a propagandist in general rather than as a particular propaganda novelist because his books are so unique. Nevertheless, it is very necessary to consider him in treating such a subject as this paper does, for he has done so much to boost this type of literature in the twentieth century. He has given it value and a definite modern stamp different from what was accomplished in the nineteenth century under the guidance of the authors mentioned heretofore.

John Galsworthy

One of the most difficult of our twentieth century authors to catalogue as a propaganda writer was John Galsworthy, for there was so much disagreement about his purpose. Quite commonly he was considered by other writers,

^{1.} Wells, H. G., The World of William Clissold, Doran, New York, 1926, vol.I, A Note Before the Title Page, pp.vi-vii.

^{2.} Ibid., vol.I-II.



critics, and readers, as a writer with a definite purpose toward social reform, both in his novels and in his plays. Yet he very often denied any propaganda purpose. It was certain that he was extremely interested in social ills, for he had considerable correspondence about such troubles as solitary confinement in prisons, care of women who had strayed, and many important political issues. He backed such causes as momen suffrage, minimum wage in sweated industries, elimination of mining cruelties, and the reform of the divorce laws.

There are many proofs that he was recognized as a social writer even by his closest associates. When Joseph Conrad read the manuscript of The Man of Property back in Galsworthy's early days, he wrote to the author, "But, I say, the Socialists ought to present you with a piece of plate."

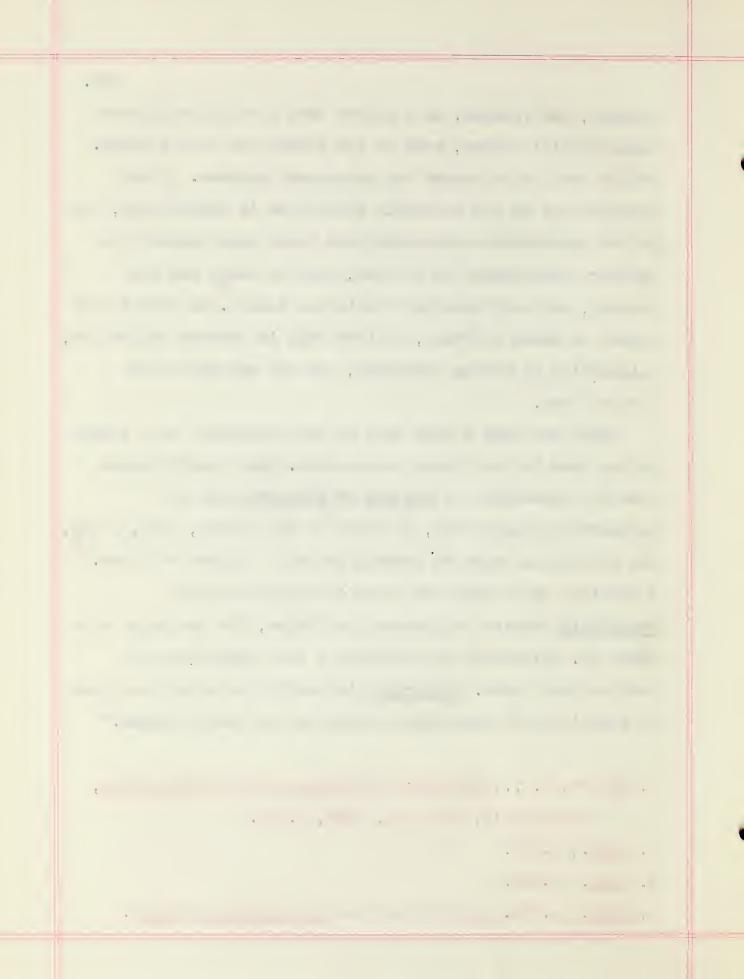
A critique which came out after the publication of Fraternity carried this heated criticism, "In the guise of a novel Mr. Galsworthy has produced a very dangerous and revolutionary book. Fraternity is nothing more nor less than an insidious and embittered attack on our social system."

^{1.} Marrot, H. V., The Life and Letters of John Galsworthy, Scribner's, New York, 1936, p.320.

^{2. &}lt;u>Ibid</u>., p.215.

^{3.} Ibid., p.185.

^{4.} Ibid., p.236, (a critique from The Saturday Review).



The critic went on to say that Galsworthy had violated all rules of art in order to make his story the medium of political propaganda. He was, at one time, offered the candidacy as Rector of the Aberdeen University by its Labour Club, because, it said, "But from your work and the influence of your work it is clear that your sympathies lie with what we believe to be the better half of the truth. The attitude of mind evidenced in your writings means more to us than the politics which may or may not emanate therefrom."

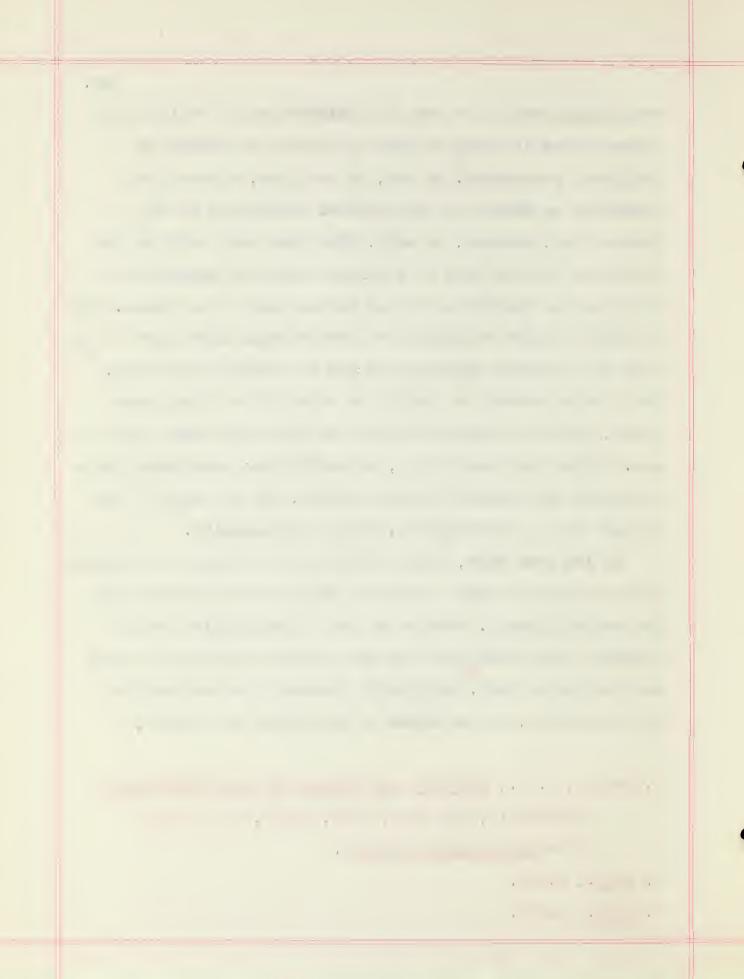
This letter showed the spirit in which his writings were taken, whether it was the spirit in which they were sent or not. In his very early days, Galsworthy was considered quite impartial and detached by his critics, but he later was thought of as a sentimental, biased propagandist.

At the same time, these critics had no basis for reading into an author's works a purpose which was not intended by the author himself. Whether he was a propagandist or not depended upon Galsworthy and the attitude in which he wrote any particular work. He himself resented the insinuations of the critics, for he wrote to his friend and critic,

^{1.} Marrot, H. V., The Life and Letters of John Galsworthy,
Scribner's, New York, 1936, p.236, (a critique
from The Saturday Review).

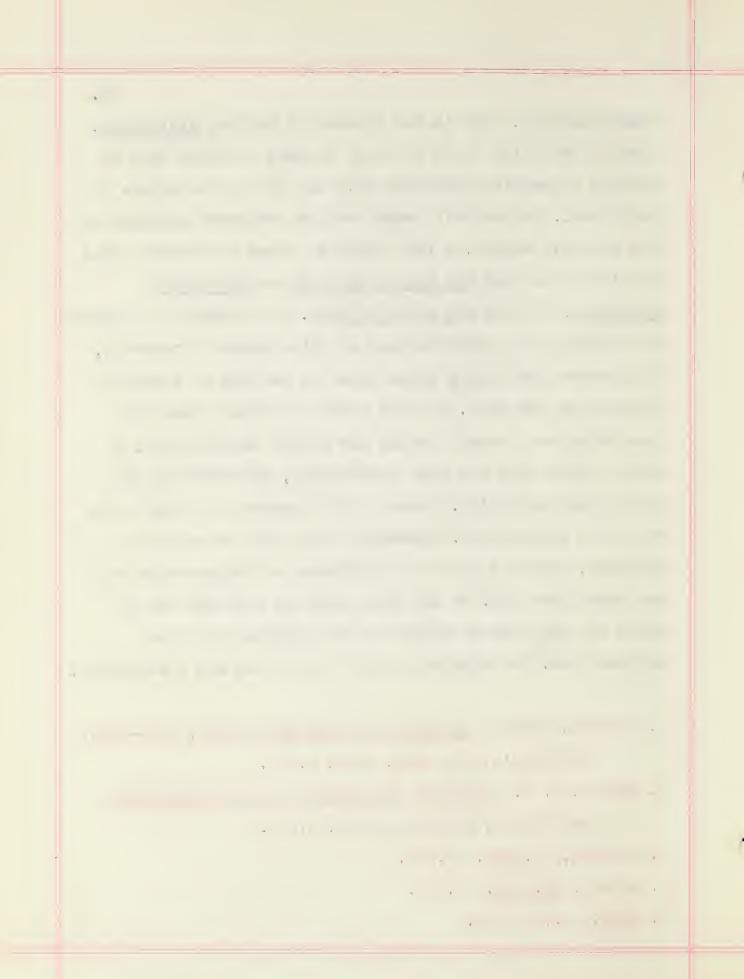
^{2.} Ibid., p.531.

^{3.} Ibid., p.244.



Edward Garnett, when in the process of writing Fraternity, that he was going to do his best to make it clear that he was not attempting propganda with any of his characters in this novel. He decidedly said that he presented problems in the negative method, a fact which he hoped the reader would realize if he read The Man of Property or The Island Pharisees, or even The Country House. He attempted to arouse his readers to a consciousness of this "sense of property, intolerance and humbug which stand in the way of sympathy between man and man". He also wrote to Garnett that his best value as a social critic lay in his impartiality, a trait gained from his dual inheritance, creativeness and traditional stability. Garnett quite agreed as to the value of such a combination. Galsworthy said that he was not a reformer, merely a painter of pictures of things which he had seen about him. He was ever bound up with and was so moved by life that he could not help writing of it in picture form. He vehemently said that he was not a Socialist,

- 1. Garnett, Edward, <u>Letters from John Galsworthy</u>, 1900-1932, Scribner's, New York, 1934, p.167.
- 2. Marrot, H. V., The Life and Letters of John Galsworthy, Scribner's, New York, 1936, p.239.
- 3. Garnett, op. cit., p.200.
- 4. Marrot, op. cit., p.304.
- 5. <u>Ibid</u>., pp.329-330.



but an ordinary man who liked to live on neighborly terms

with his fellow men. Furthermore, he considered himself

"one of the least political of men". He sometimes preached,

but never, in his novels, did he propound any theory of

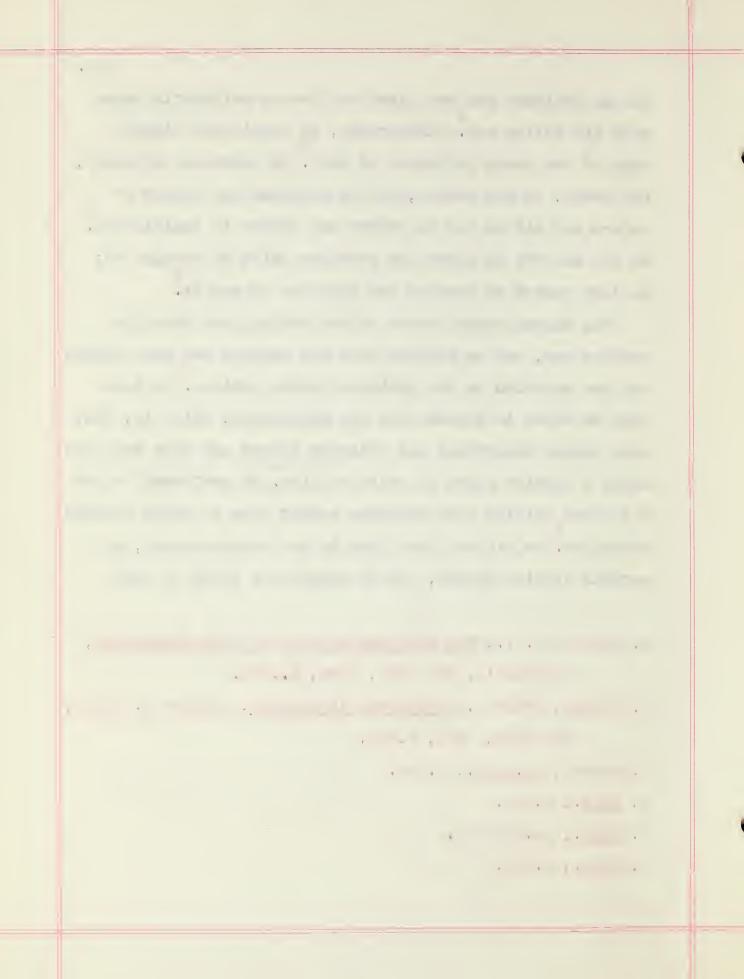
reform nor did he try to effect any change in legislation.

He did not try to solve the problems which he brought up;

he just wanted to present the truth as he saw it.

One daring reader wrote to him asking just what his purpose was, and he replied that his purpose was most simple and the solution to his problems almost obvious. He said that he wrote to present his own philosophy, which is, that each should understand and tolerate others and thus make the world a happier place in which to live. He preferred to put his ideas quietly into pictures rather than to write preachy treatises. He did not feel that he was revolutionary, as certain critics stated, for he constantly tried to show

- 1. Marrot, H. V., The Life and Letters of John Galsworthy, Scribner's, New York, 1936, p. 675.
- 2. Knight, Grant C., The Novel in English, Richard R. Smith, New York, 1931, p.320.
- 3. Marrot, op. cit., p.246.
- 4. Ibid., p.245.
- 5. Ibid., pp.262-263.
- 6. Ibid., p.263.

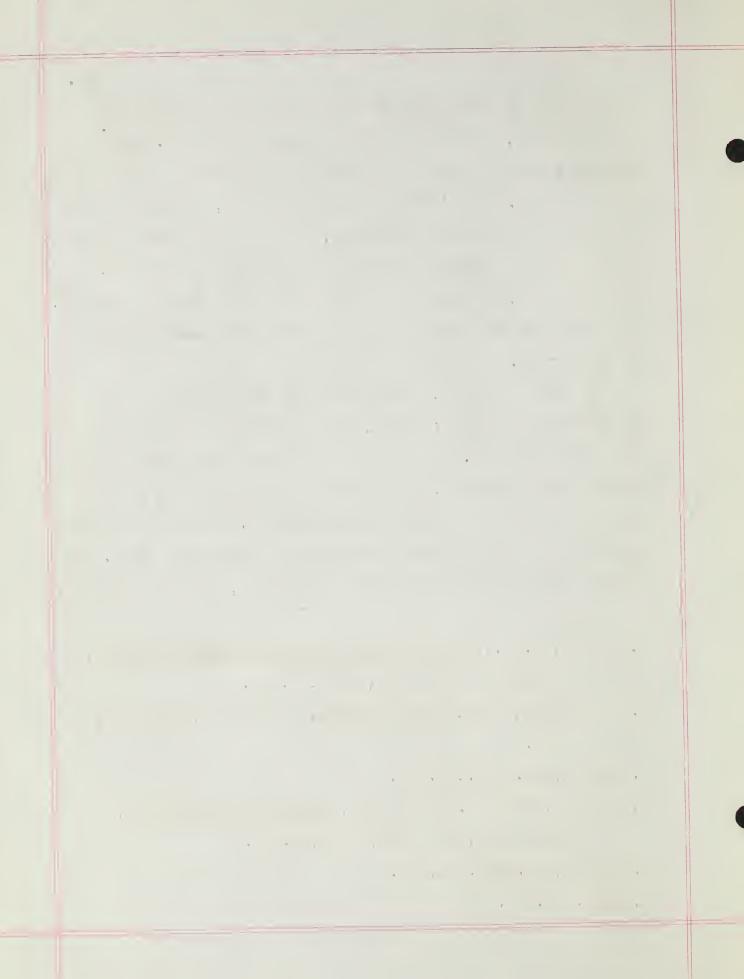


Society that it would get to its harmonious goal through understanding, far better than through revolution. The Freelands clearly showed the futility of riots to gain social reform. A believer in brotherly love, Galsworthy did not want to tear down traditions, but rather to bring the poor up to a plane of understanding with established society.

None the less, he despaired of any fusing of the two classes. The fact that any such fusion was impossible seemed tragic to Galsworthy.

In some instances, John Galsworthy was accused of not offering any remedies; again, he was blamed for being too much of a reformer. It was both true and false that he was called a propagandist, for he was an artist as well, and quite apart from his being a propagandist. It was not always very clear to his readers just what his intentions were. One critic said that Galsworthy was a reformer, a gloomy reformer

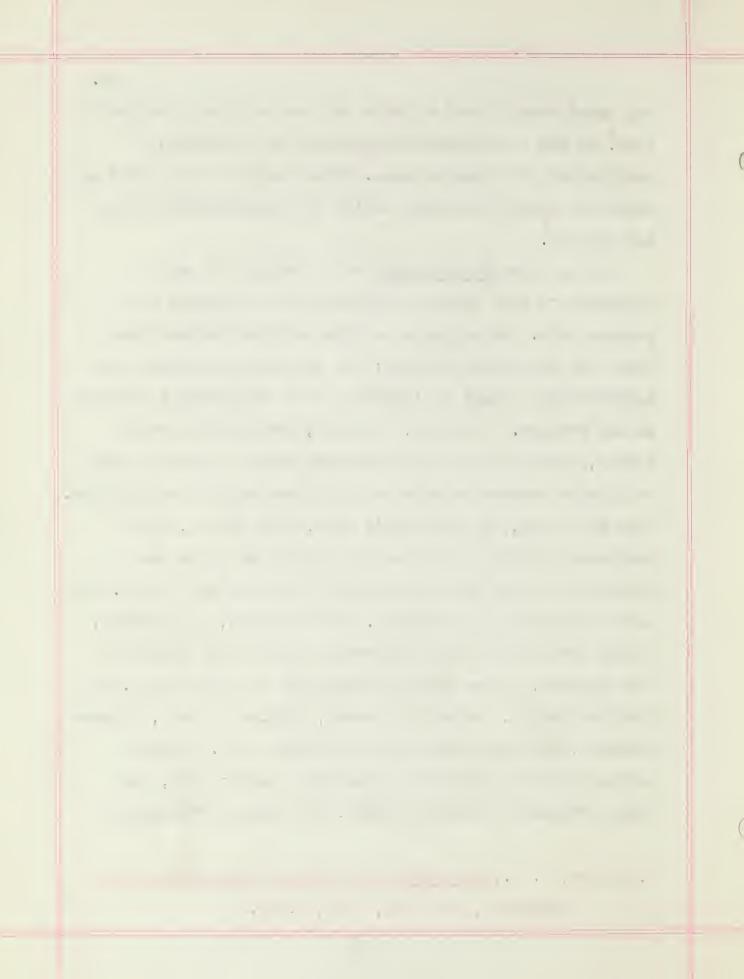
- 1. Marrot, H. V., The Life and Letters of John Galsworthy, Scribner's, New York, 1936, p.204.
- 2. Galsworthy, John, The Freelands, Scribner's, New York, 1915.
- 3. Marrot, op. cit., p.466.
- 4. Follett, Helen T. and Wilson, <u>Some Modern Novelists</u>, Henry Holt, New York, 1918, p.272.
- 5. Marrot, op. cit., p.245.
- 6. Ibid., p.216.



who hated certain social facts and saw no hope of reforming them. He was a reformer who realized the situation, particularly its hopelessness. Other readers wished that he would not spoil his clever satire with concentration upon his purpose.

Let us take The Freelands as an example of one of Galsworthy's most social novels and try to analyze his purpose here. The struggle in this book was between "the Land" and the tenant farmers; the question was whether the landlord had a right to interfere with the personal affairs of his tenants. Bob Tryst, a sturdy, industrious tenant farmer, wanted to marry his deceased wife's sister in order to provide someone to care for his three motherless children. Lady Malloring, his landlord's wife, held narrow, oldfashioned religious scruples and refused to allow the marriage to go on as long as Tryst stayed on her estate. The only alternative was eviction. The Freelands, as a family, became involved in this controversy through the family of Tod Freeland, a free farmer living near the Mallorings. The Freeland family, headed by a sweet, simple old lady, Frances Freeland, was comprised of four distinct sons. Stanley represented the successful industrial leader; John, the loyal government official; Felix, the popular philosopher

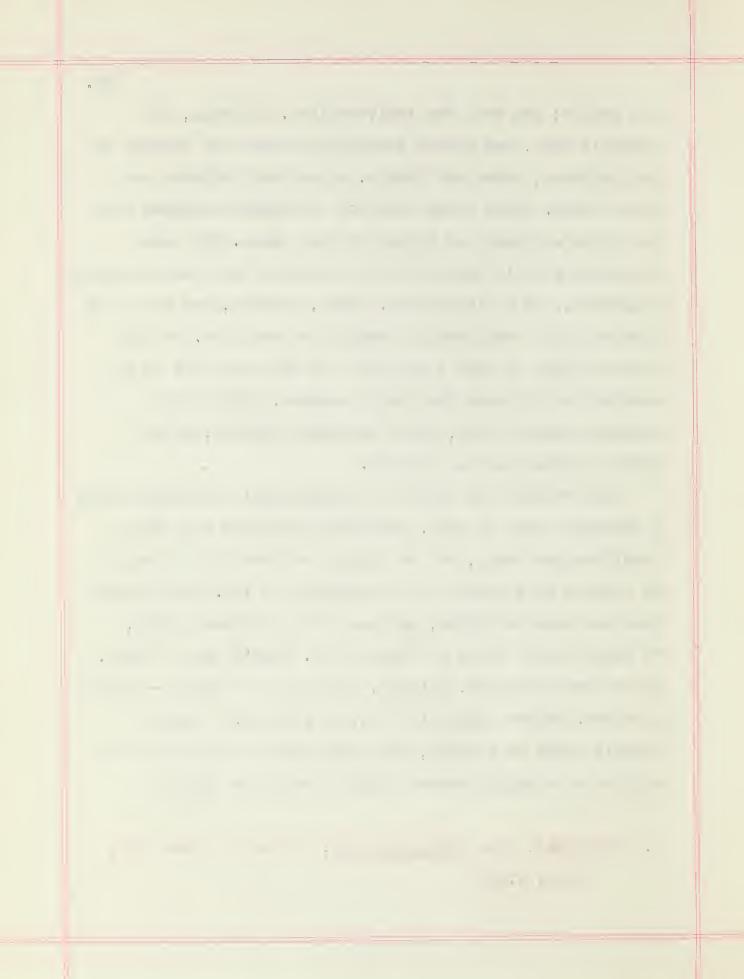
1. Marrot, H. V., The Life and Letters of John Galsworthy, Scribner's, New York, 1936, p.465.



and writer; and Tod, the individualist. Kirsteen, the latter's wife, had strong socialistic views and brought her two children, Derek and Sheila, up as free thinkers and free livers. These young ones were extremely incemsed over Bob Tryst's plight and worked for his cause. The other Freelands felt it their duty to calm down their more radical relatives, and so interfered. Derek, however, was not to be stopped until considerable damage had been done. He had incited Tryst to burn a hay rick and then was able to do nothing for him when the law intervened. With a jail sentence ahead of him, Tryst committed suicide, and all Derek's enthusiasm was crushed.

This outcome was typical of Galsworthy's attitude toward a situation such as this. Galsworthy believed that such a condition was wrong, but he did not believe that it could be righted by violence or by breaking the law. Derek found that out when he failed, and one of his followers said, "I think you've fried no fish at all. That's what I think. And no one else does, neither, if you want to know -- except poor Bob. You've fried his fish, sureenough!" Against Derek's sense of loyalty, Tryst was turned over to the law without a struggle because right or wrong one should

^{1.} Galsworthy, John, The Freelands, Scribner's, New York, 1915, p.408



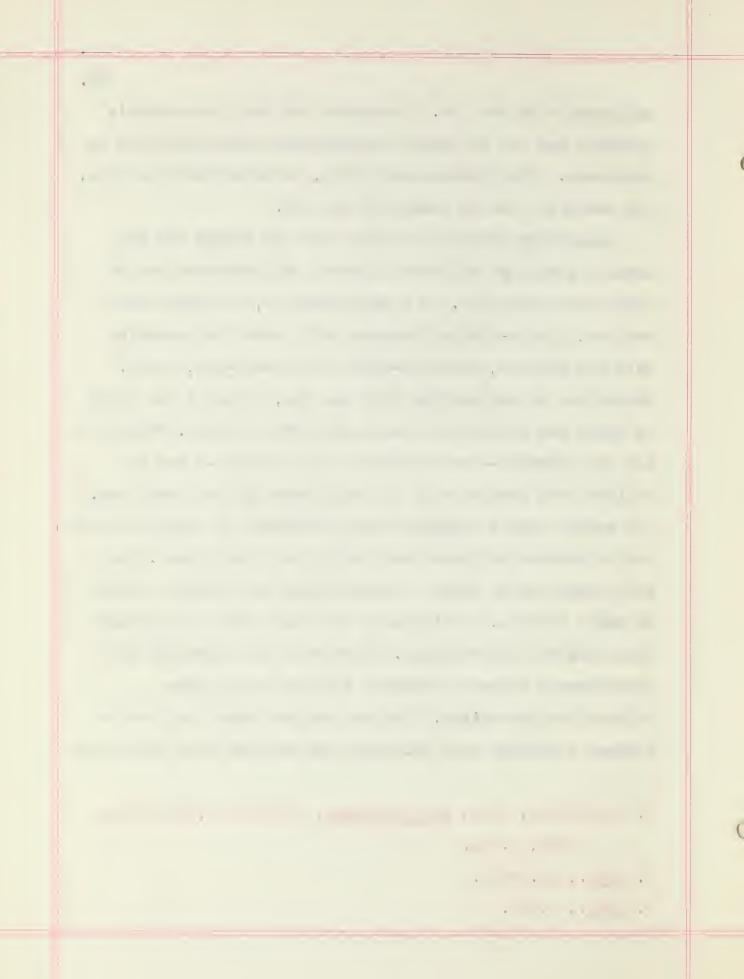
cooperate with the law. Throughout the book the author's attitude was one of gentle disagreement with conditions as they were. Like Kirsteen and Felix, he understood the ills, but could not see an immediate way out.

Galsworthy bemoaned the fact that to bridge the gap between people pf different classes and interests was at this time impossible. As a small example, he showed that serious, simple-living Kirsteen could never be congenial with her wealthy, socially-minded sister-in-law, Clara. Regardless of how unideal this gap was, it had to be faced as Derek and Sheila would some day have to learn. "They had not yet learned -- most difficult of lessons -- how to believe that people could in their bones differ from them." All people should recognize the difference in people and not try to dictate to those whom they do not understand. The Mallorings had no right to meddle with the private affairs of their tenants, particularly when they did so on grounds that held no understanding. Galsworthy was conscious of a stubbornness between different factions which made cooperation impossible. This was evident when the farmers planned a meeting with Malloring and neither side would come

^{1.} Galsworthy, John, <u>The Freelands</u>, Scribner's, New York, 1915, p.222.

^{2. &}lt;u>Ibid</u>., pp.46-47.

^{3. &}lt;u>Ibid</u>., p.121.



half way. Yet this author held a hope expressed in Kirsteen's words, "I would kill myself to-day if I didn't believe that tyranny and injustice must end."

The author of The Freelands had several methods by which he could interest his readers. Satire was an outstanding method, yet it was not bitter satire. In describing some of the types, he was apt to poke a little fun at them, knowing full well that those same types would never see through the satire. He did an excellent piece of work with the Mallorings when he said, "Malloring's a steady fellow, keen man on housing, and a gentleman; she's a bit too much perhaps on the pious side. They've got one of the finest Georgian houses in the country. Altogether they're what you call 'model'" The retort which followed was delightful. "But not human." He liked to satirize their sense of duty. which was in most cases merely hypocritical. Lady Malloring had a twinge of conscience after the two young Freelands interviewed her, and confronted her with, "Who are you, to dictate their private lives?" Her upbringing, however, soon

^{1.} Galsworthy, John, The Freelands, Scribner's, New York, 1915, p.300.

^{2.} Ibid., p.226.

^{3. &}lt;u>Ibid</u>., p.52.

^{4.} Ibid., p.120.

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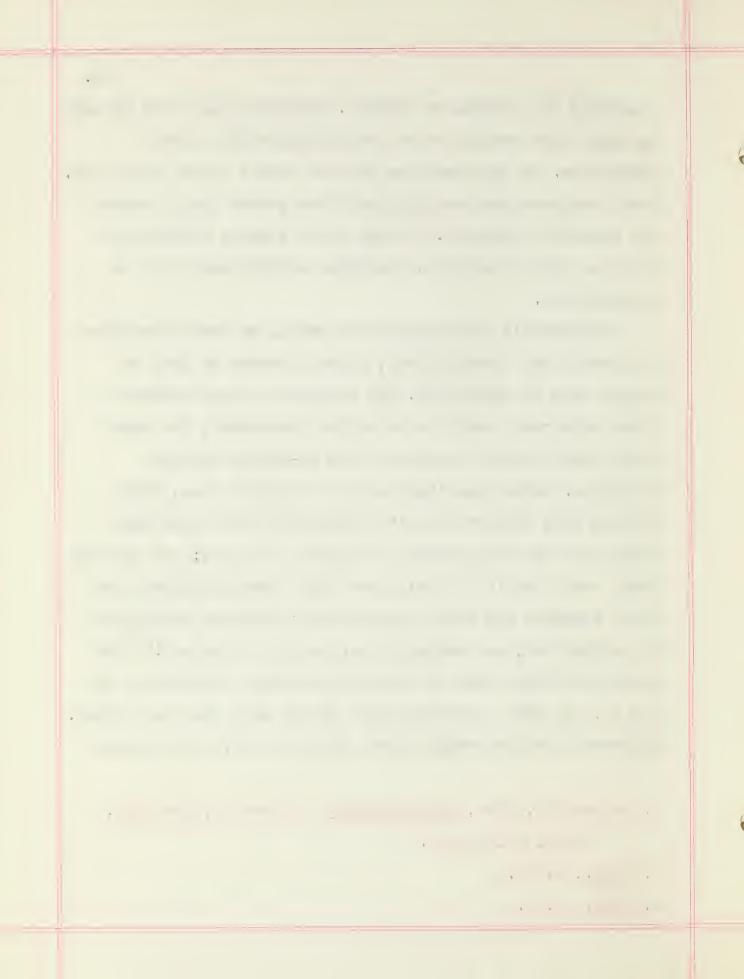
justified her actions to herself. Galsworthy had been brought up among such people and so could laugh with a clear conscience. At the same time he gave credit where it was due. Many landlords had the right attitude toward their tenants and mankind in general. If they could acquire cooperation with the other landlords, something helpful might yet be accomplished.

Galsworthy's second method of making an impression upon his reader was through clear, alive pictures of what he wanted them to understand. His pictures of poor farmers' lives were real enough to be called propaganda, for they could open the eyes of some of the so-called liberal landlords. Derek described the poor district thus, "Walk through this country as we've walked; see the water they drink; see the tiny patches of ground they have; see the way their roofs let in the rain; see their peeky children; see their patience and their hopelessness; see them working day in and day out, and coming on the parish at the end:" The author would say that he was only painting a picture as he saw it, yet such a picture might arouse more than one reader. Galsworthy was extremely clever with the pen, for he gained

^{1.} Galsworthy, Mohn, The Freelands, Scribner's, New York, 1915, pp.122-123.

^{2. &}lt;u>Ibid</u>., p.276.

^{3. &}lt;u>Ibid</u>., p.95.



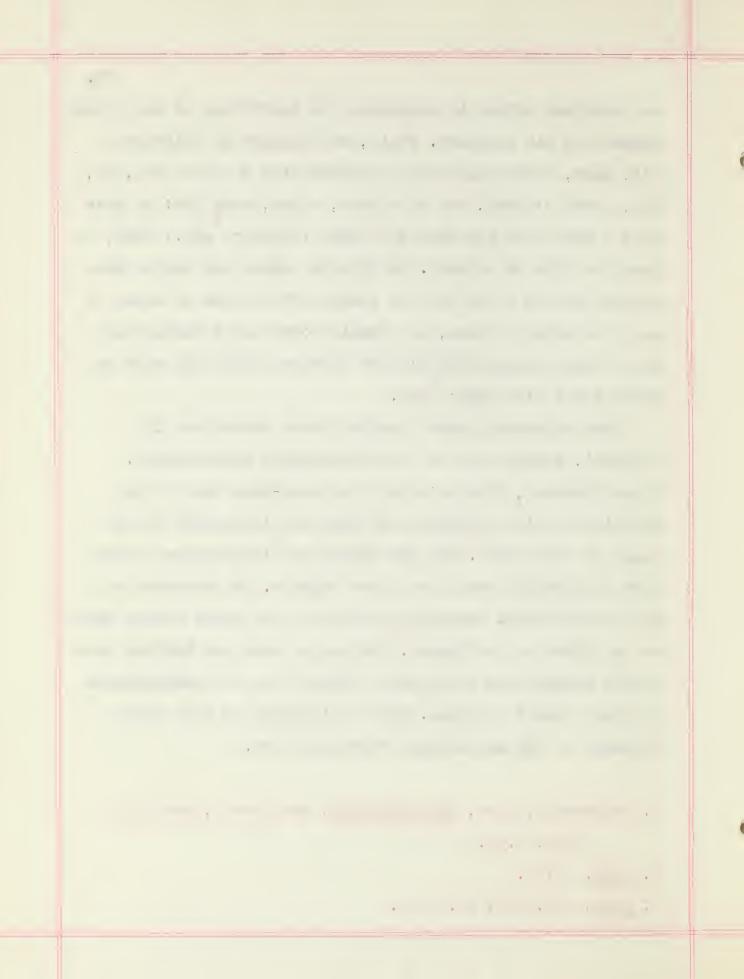
an excellent effect by comparing the conditions of the tenant farmer and his landlord. Felix, who thought as Galsworthy did, said, "Your Malloring is called with a cup of tea, at, say, seven o'clock, out of a nice, clean, warm bed; he gets into a bath that has been got ready for him;" etc.; "Now, to take the life of a Gaunt. He gets up summer and winter much earlier out of a bed that he cannot afford time or money to keep too clean or warm, in a small room that probably has not a large enough window; into clothes stiff with work and boots stiff with clay;" etc.

John Galsworthy used a method found heretofore in Disraeli, namely that of the dinner-table conversation. Clara Freeland, Stanley's wife ran week-ends just to get political topics discussed and make her invaluable to the cause of "the Land". She maneouvred her invitations to get both influential people and good talkers. She expected to get all the vital questions settled in her house rather than on the floor of Parliament. The people whom she invited were called Bigwigs and their main interest was the conservation of their landed holdings. Such an incident as that which happened to the Mallorings frightened them.

^{1.} Galsworthy, John, <u>The Freelands</u>, Scribner's, New York, 1915, p.55.

^{2. &}lt;u>Ibid</u>., p.56.

^{3. &}lt;u>Ibid.</u>, Ch.VIII, pp.71-89.

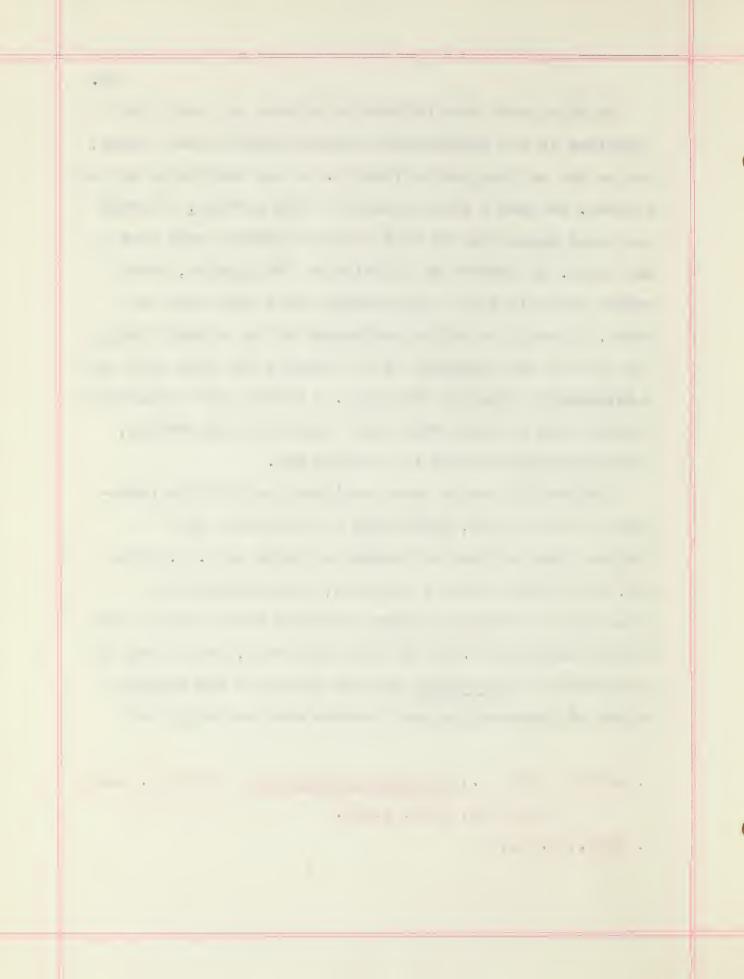


In this novel then Galsworthy pointed out many vital questions in the relationship between landlord and tenant, but he did so in a gentle fashion. He was convincing but not violent. He gave a fair picture of both parties, although one could guess that he felt that the farmers were more in the right. He offered no solution to the quandry, merely warned that riots and law-breaking would never win any cause. It could be called propaganda to the extent that it did call to the attention of the readers the fact that such a deplorable situation did exist. I believe that Galsworthy thought that if many people were aware of such affairs, something might be done in the long run.

Whether his novels were considered as definite propaganda novels or not, Galsworthy did not offer any
Utopian plans or ways to change the world as H. G. Wells did. He did not decide a question, but examined the situation as a judge and then presented both sides of the problem impartially. He did this purposely, for he said in his preface to Fraternity that he preferred the negative method of presentation when readers were not being led

^{1.} Knight, Grant C., The Novel in English, Richard R. Smith, New York, 1931, p.320.

^{2. &}lt;u>Ibid</u>., p.321.



around by the nose. It gave the reader a chance to draw his

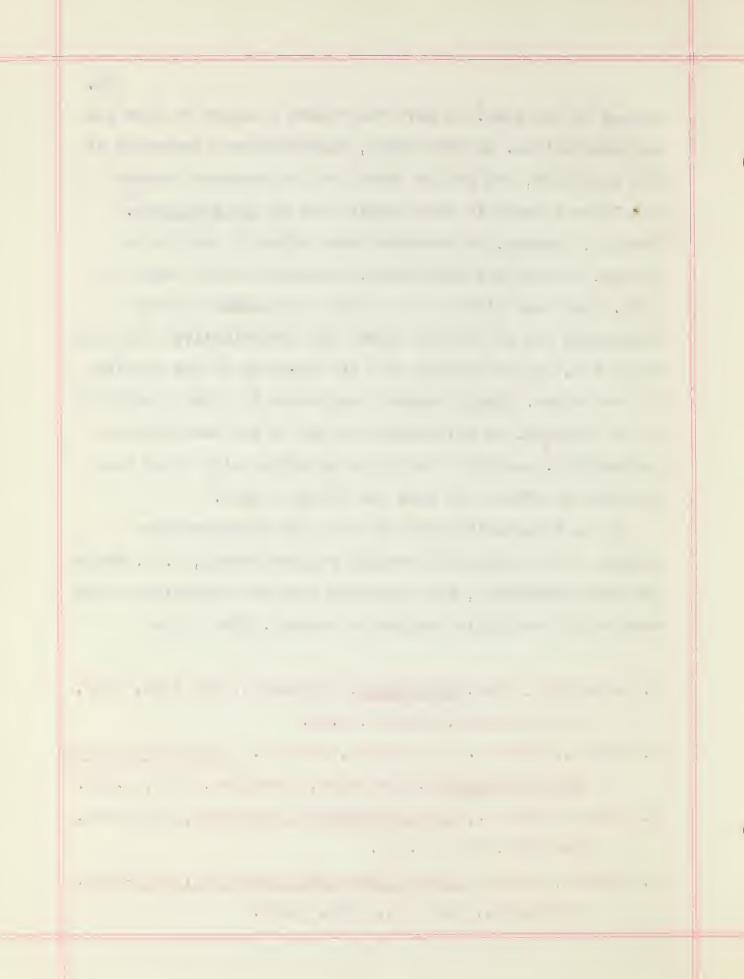
lown conclusions. In most cases, Galsworthy was impartial in
his criticism, but he did show a bit of sympathy towards
the lower classes in some novels such as The Freelands.

Usually, however, he presented both sides of society by
giving, through his characters, pictures of both walks of
life. There was little or no direct propaganda in John

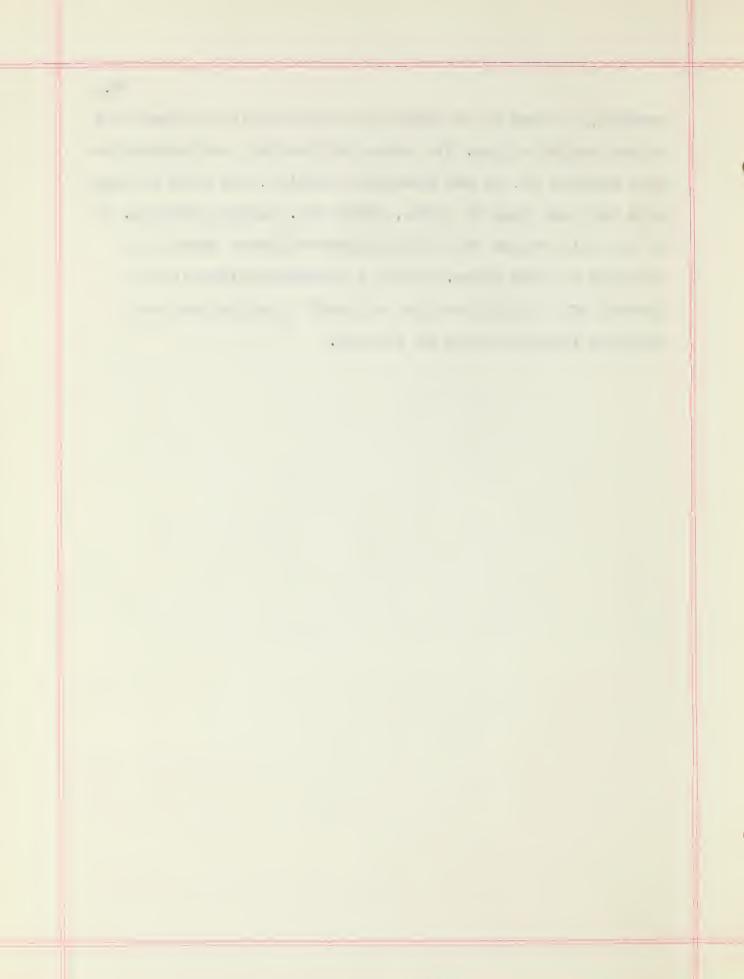
Galsworthy for he did not assume the authoritative tone that
Wells did, and he usually left the solution of the problem
to the reader. Edward Garnett considered it quite a skill to
be as impartial as Galsworthy was and at the same time as
influential. A slight favoritism on either side would have
spoiled the effect and made the writer a snob.

It is interesting that the two most representative authors of the twentieth century purpose novels, H. G. Wells and John Galsworthy, have wandered from the traditional form created in the middle nineteenth century. They do not

- 1. Galsworthy, John, <u>Fraternity</u>, Scribner's, New York, 1930, Grove edition, Preface, p.IX.
- 2. Lovett, Robert M., and Hughes, Helen S., The History of the Novel in England, Riverside, Cambridge, 1932, p.385.
- 3. Cross, Wilbur L., Four Contemporary Novelists, Macmillan, New York, 1930, p.119.
- 4. Garnett, Edward, Letters from John Galsworthy, 1900-1932, Scribner's, New York, 1934, p.196.



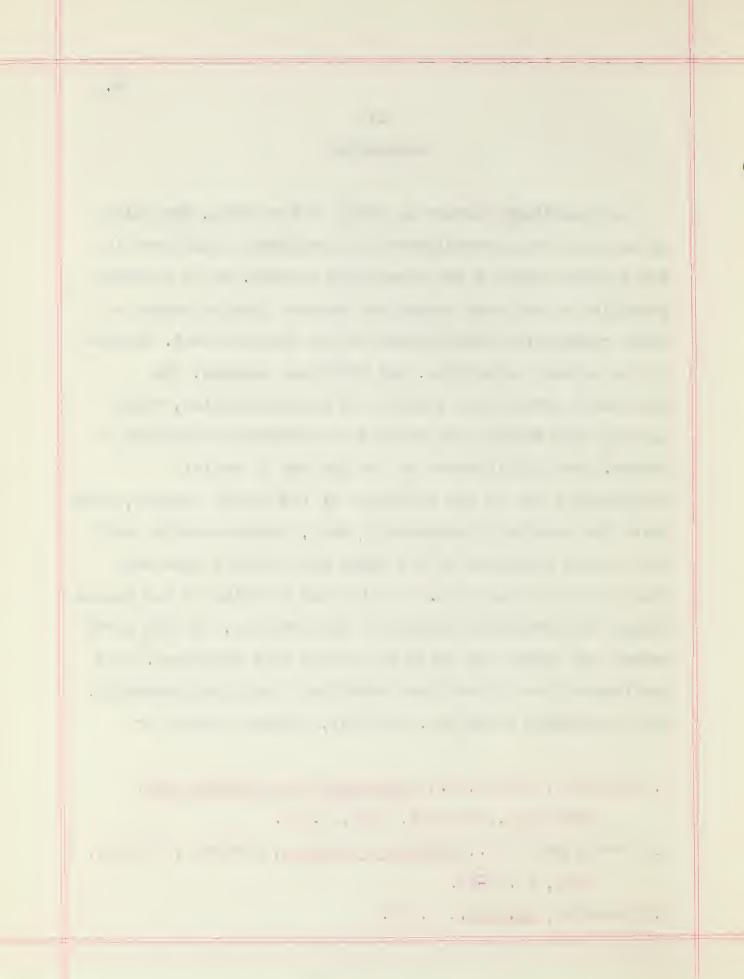
conform, so that it is difficult to pin their writings down to any definite type. Yet these are the only two authors who have carried on, in any prominent fashion, the kind of novel with the same kind of theme, which Mrs. Gaskell started. It is for this reason that John Galsworthy comes under the category of this paper. He has a prominent place in the history of a fairly new type of novel by giving his own original interpretation of its use.



Conclusion

Our twentieth century is still in its youth, yet quite as much has been accomplished in literature as had been in the greatest part of the nineteenth century. It is therefore possible to make some comparison between them in regard to their respective contributions to the purpose novel. Because of its social, industrial, and political changes, the nineteenth century was a period of humanitarianism, which aroused both readers and writers to enthusiastic methods of reform. The main interest of the age was in social organization and in the relations of the social classes, with which the novelists proceeded to deal, because novels could take up the interests of the times more readily than any other type of literature. To voice the troubles of the masses became the idealistic mission of many writers, and the novel became the "forum" in which the wrongs were discussed. This particular type of novel was developed slowly and gradually, for the authors could not, at first, foresee success or

- 1. Thorndike, Ashley, H., <u>Literature in a Changing Age</u>,
 Macmillan, New York, 1920, p.126.
- 2. Lovett, Robert M., Preface to Fiction, Rockwell, Chicago, 1931, pp.14-15.
- 3. Thorndike, op. cit., p.103.

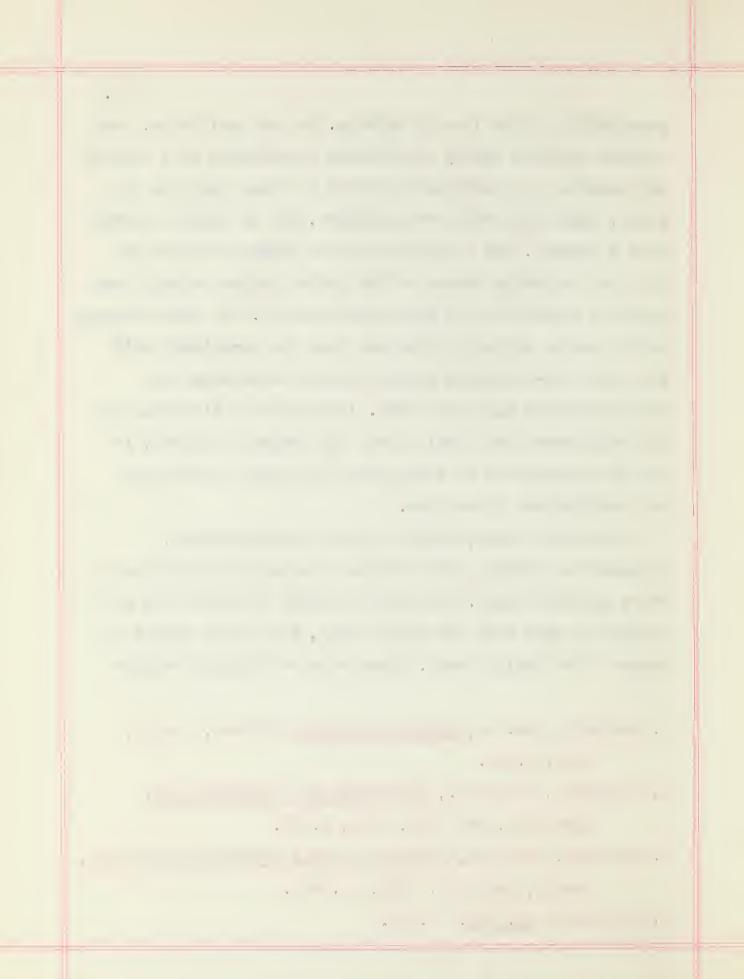


readers resented having the stories interrupted by a lecture and resented the underhanded method of being taken in by a story, apparently told for amusement, but in reality a story like a meaning. The novelists did not attempt to keep up with the reforming events of the period because change came about so rapidly in the nineteenth century. Yet the reforming spirit was so strong in everyone that the novelists could not write old-fashioned romances while witnessing the ugliness of the age about them. Although this Victorian Era had many second rate lyric poets and romantic writers, it had the distinction of developing the study of Sociology and sociological literature.

Literature, then, became filled with propaganda, propaganda, however, which offered destructive criticism of every possible abuse. Nineteenth century novelists did not attempt to make over the whole world, but wanted merely to change a few social facts. There were no "Utopia" writers

- 1. Kaufmann, Rev. M., Charles Kingsley, Methuen, London, 1892, p.107.
- 2. Thorndike, Ashley H., <u>Literature in a Changing Age</u>,

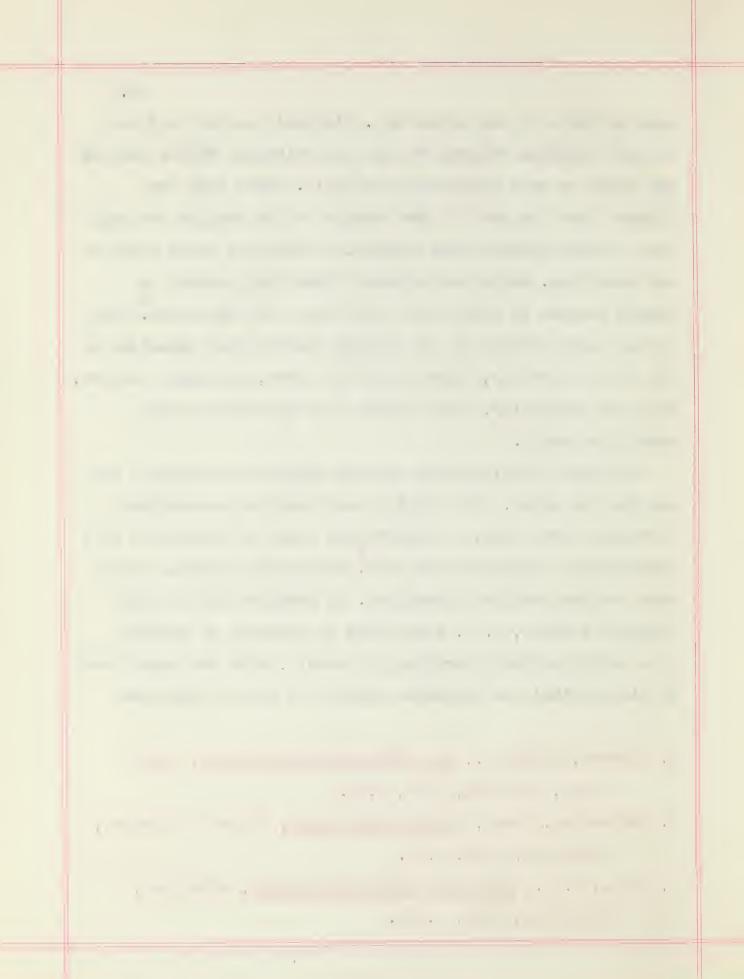
 Macmillan, New York, 1920, p.125.
- 3. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, pp.9-10.
- 4. Thorndike, op. cit., p.127.



such as Wells of our modern era. Disraeli was the only one of the Victorian writers who had any universal vision such as was shown by both Galsworthy and Wells. These last two thought that the root of the trouble was in mankind the world over; former writers were decidedly insular in their problems and solutions. Wells was extremely twentieth century in 1 method because he looked into the future for solutions. Most of the early writers of our present century were conscious of the ills in society, which should be cured, and these authors, Wells in particular, were hopeful that the future would remold the world.

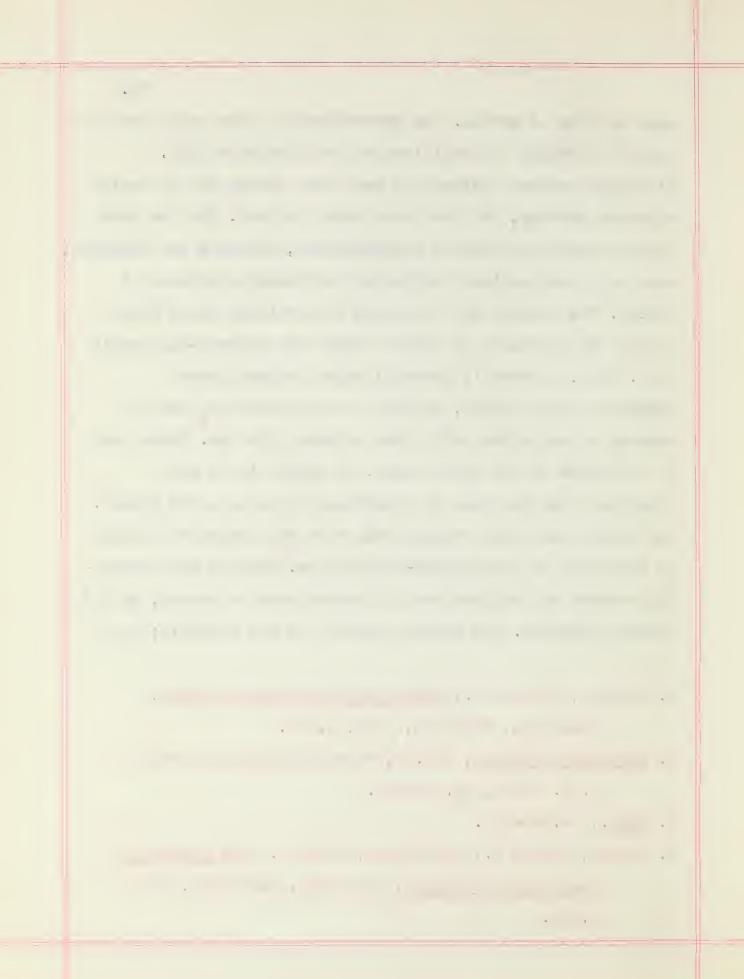
Although the nineteenth century writers discovered a new use for the novel, they did not veer from the conventional Victorian novel type, a conservative piece of literature with conventional characters and plot. Even in the purpose novel they avoided peculiar formations. In contrast and in true Wellsian fashion, H. G. Wells made no pretense at keeping to a definite form in writing his novels, with the result that it is difficult to determine whether or not to catalogue

- 1. Sherman, Stuart P., On Contemporary Literature, Henry Holt, New York, 1917, p.57.
- 2. Swinnerton, Frank, The Georgian Scene, Farrar & Rinehart, New York, 1934, p.10.
- 3. Wells, H. G., Experiment in Autobiography, Macmillan, New York, 1934, p.417.



many of them as novels. Our generation has come away from the idea of clinging to traditions as the Victorians did. Victorian writers inclined to peek into wrongs and to desire moderate reforms, but they were never radical. The two most ardent nineteenth century propagandists, Kingsley and Disraeli, were very much against revolution and unstable methods of reform. The readers had a feeling of certitude about moral values and standards of conduct which our present-day people lack. Then, a person's personal moral beliefs passed judgment on the novels, so that a reader would be apt to condemn a book which held views opposing his own. Being used to criticism of all sorts today, we expect it in our literature and can read it impartially or not, as we please. Our novels can quite readily deal with the method of inquiry so prevalent in all present-day affairs. Neither our presentday readers nor writers get all heated about a reform, as did Charles Kingsley. The modern writers are too sensible; this

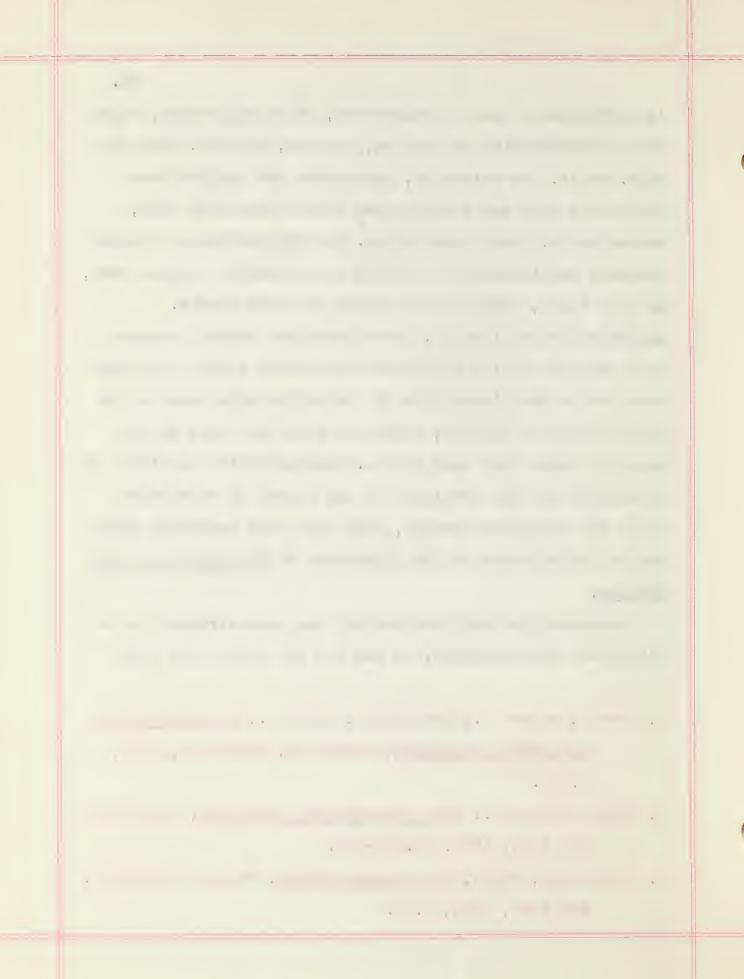
- 1. Russell, Frances T., Satire in the Victorian Novel, Macmillan, New York, 1920, p.179.
- 2. Fortnightly Review, vol.96, "The Contemporary Novel" by H. G. Wells, pp.867-868.
- 3. <u>Ibid</u>., pp.868-869.
- 4. Lovett, Robert M., and Hughes, Helen S., The History of the Novel in England, Riverside, Cambridge, 1932, p.385.



is particularly true of Galsworthy, whose philosophy, based on an understanding of realism, science, and art, kept him calm. Wells, the scientist, approached his subject with scientific ease and definiteness rather than with wild. enthusiastic, hasty conclusions. The old reformers attacked systems, particularly the Church and industry; the new ones. in most cases, attacked the stupid and smug people. Analyzing scientifically, these twentieth century authors said that bad living conditions and unfair social relations were due to the disposition of the people more than to the institutions of England, which are after all only in the hands of these same smug people. This scientific attitude in literature was not developed to any degree of perfection until the twentieth century, long after the awakening which society experienced at the appearance of The Origin of the Species.

Although the twentieth century has made stronger use of literature as propaganda, it has not yet solved the great

- 1. Lovett, Robert M., and Hughes, Helen S., The History of the Novel in England, Riverside, Cambridge, 1932, p.385.
- 2. Cross, Wilbur L., Four Contemporary Novelists, Macmillan, New York, 1930, pp.159-160.
- 3. Swinnerton, Frank, <u>The Georgian Scene</u>, Farrar & Rinehart, New York, 1934, p.10.



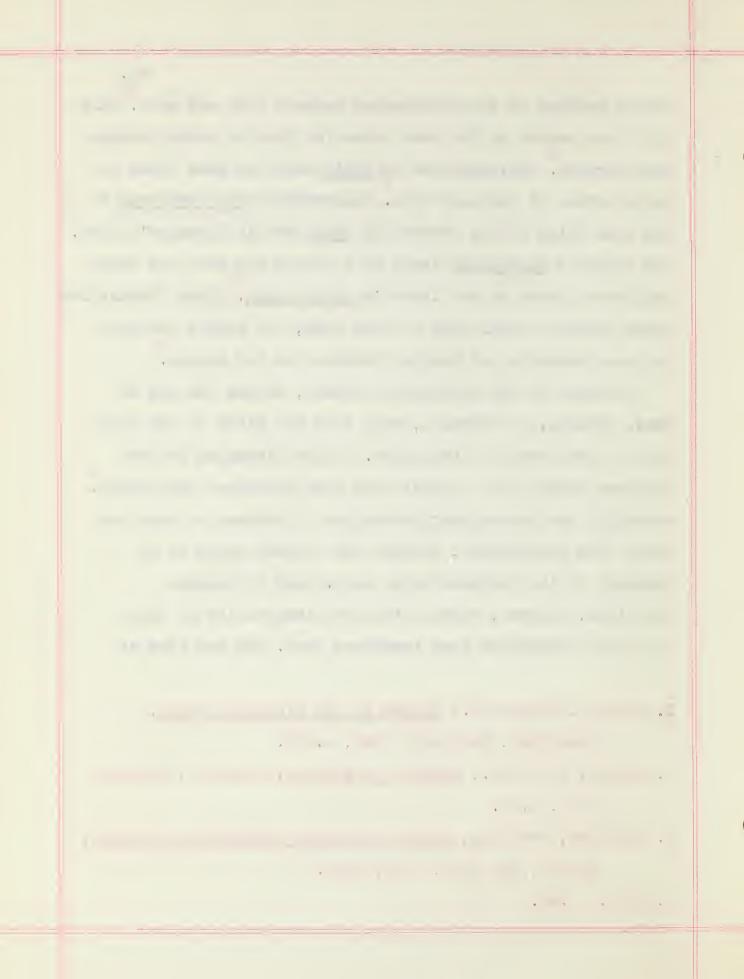
social problem of the controversy between rich and poor. This topic has served as the best theme for fiction right through 2 both periods. Conversations in Sybil hold the same theme as later novels of the same type. Galsworthy's The Freelands is the same thing in our century as Yeast was in Kingsley's time. The former's Fraternity deals in a modern way with the urban unfairness found in the latter's Alton Locke. Class distinction seems harder to deal with all the time, for people are more and more conscious of the gap between the two groups.

Previous to the nineteenth century, during the age of

Pope, Addison, and Johnson, more care was given to the style
than to the theme of literature. By the Victorian Era the
writings became less literary and more practical and social.

Attacking the contemporary wrong had a tendency to keep the
novel from immortality, because the subject would be of
interest to its contemporaries only. Most propaganda
novelists, however, cared little for immortality if they
could but accomplish some immediate good. The new idea of

- 1. Russell, Frances T., Satire in the Victorian Novel,
 Macmillan, New York, 1920, p.228.
- 2. Lovett, Robert M., <u>Preface to Fiction</u>, Rockwell, Chicago, 1931, p.98.
- 3. Harrison, Frederic, Studies in Early Victorian Literature,
 Arnold, New York, 1895, p.12.
- 4. Ibid., p.26.



literature was to use it to make the world better and not to tell tales to amuse people on cold winter nights. Style was not important at this time, yet a novel need not have a purpose to be considered good. By the twentieth century, everyone became style conscious again and at the same time demanded some purpose in each novel to give it worth.

Previously, a novel might be used for some purpose; by our age it had to have a purpose to make it a good novel. One critic goes further by saying that propagandist literature is the only modern literature which still holds any morality in it. The modern tendency is to fill novels with immorality. Criticism of what was and prophecy about what should be, characterized the new idea.

It is interesting to note that propaganda novelists are not as prevalent right now in the thirties as they have been during the previous thirty years. We may be too close to judge, but it seems as if such novels are being overshadowed by the influence of the newspaper and the radio. Nearly everyone in English-speaking countries can read and can afford newspapers. Accessibility of a radio now enables a large majority to get first hand information. Our modern,

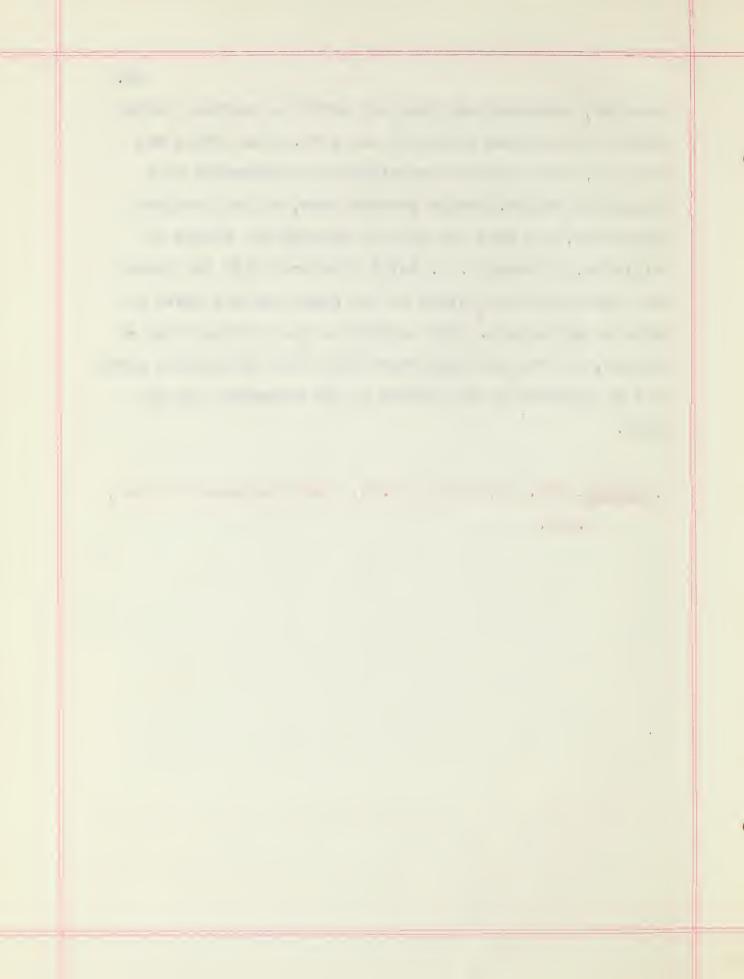
^{1.} Swinnerton, Frank, <u>The Georgian Scene</u>, Farrar & Rinehart, New York, 1934, p.15.

^{2.} The Atlantic Monthly, Sept., 1935, vol.156, no.3, "Society and the Novel" by Allan Monkhouse, p.370.

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hurrying, newspaper age does not offer to everyone enough leisure for reading novels of any sort. Even before the thirties, the stage was becoming very influential as a propaganda medium. George Bernard Shaw, as well as John Galsworthy, has used the play to present his points of criticism, although H. G. Wells disagreed with the former over the respective values of the drama and the novel as media of propaganda. With science as the driving force of the age, it does not seem improbable that the purpose novel will be replaced in the future by the newspaper and the radio.

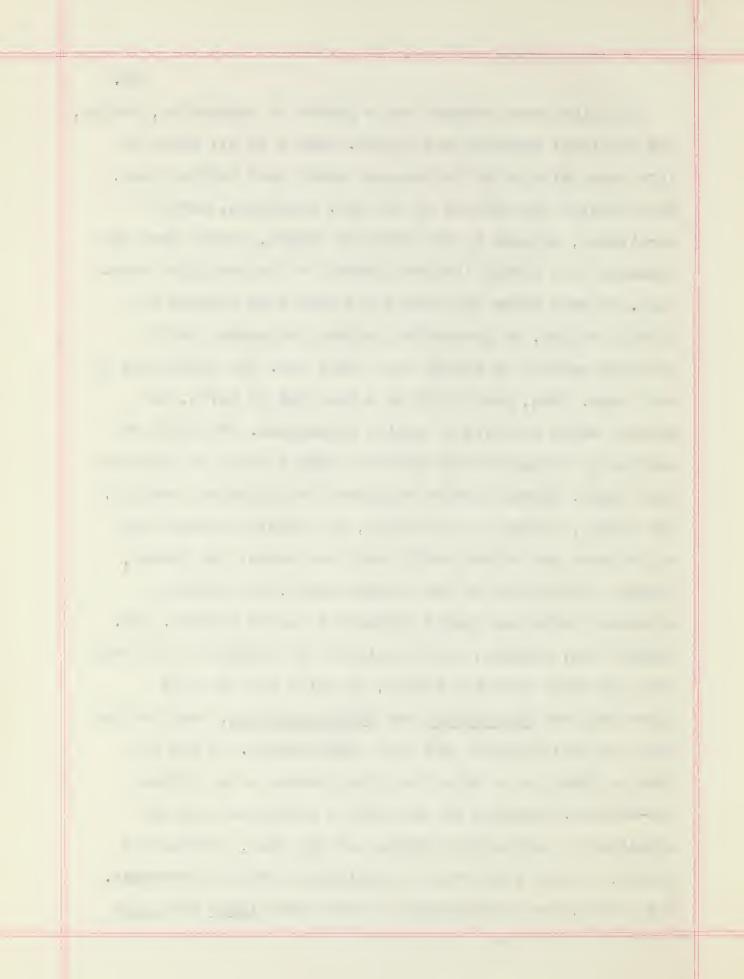
1. Nation, Nov. 30, 1911, vol.93, "The Craftsman's Pride", p.515.



Comprehensive Summary



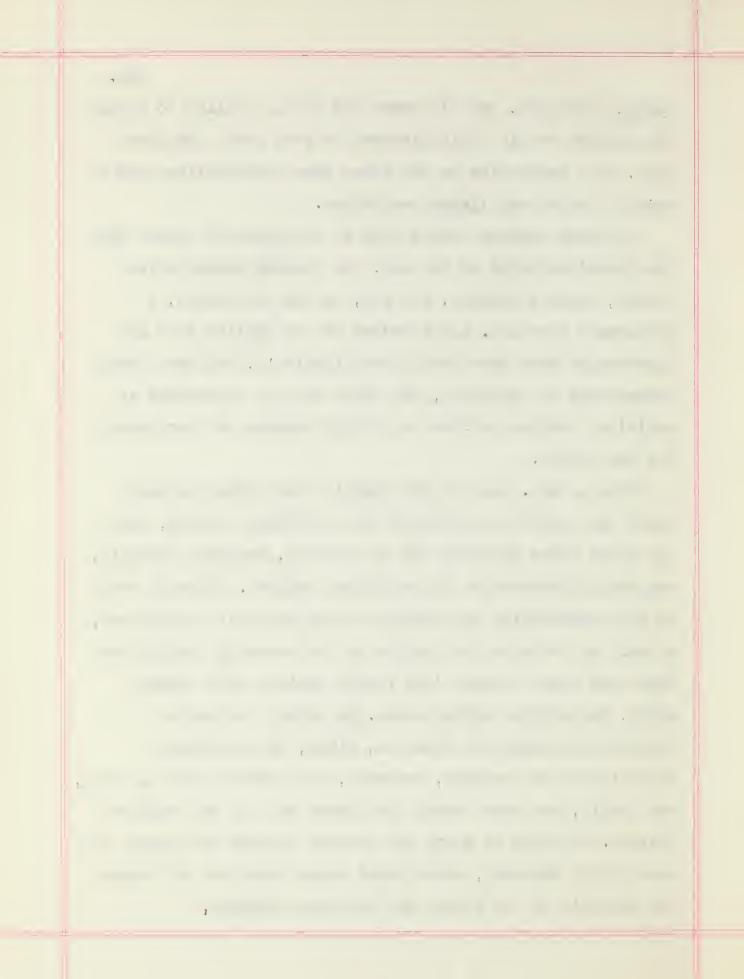
The nineteenth century was a period of industrial, social, and political upheaval and reform. People in all walks of life were affected by the changes which were taking place. particularly the writers of the age. Novelists, more in particular, aroused by the fever of reform, turned from the romances of a former literary period to the realities about them. In many cases the novels did more than picture the morbid realism, by presenting decided propaganda and by offering methods of reform in a small way. The conditions of the times, then, gave birth to a new type of novel, the purpose novel or novel of social propaganda. The first two authors to recognize the value of using a novel in this way were women, namely Harriet Martineau and Elizabeth Gaskell. The former, though a poor author, was popular because she was sincere and enthusiastic about her cause; the latter. though a timid user of the purpose novel, did create a precedent which was gladly followed by later writers. Mrs. Gaskell was, perhaps, too idealistic and womanly to put much fire and ardor into her novels, of which the two most important were Mary Barton and North and South, both dealing with the early capital and labor controversy. It was for Charles Kingsley to write the fiery novels of an aroused eye-witness. Kingsley was not only a writer but also an organizer of socialistic groups and was able, through his novels, to help push over the Christian Socialist Movement. His novels, most outstanding of which were Yeast and Alton



Locke, were poor, but his power lay in his ability to arouse his readers by his vivid pictures of both rural and urban ills. As a sanitarian he did offer some constructive ways to benefit health and living conditions.

Although purpose novels seem to be naturally linked with the humanitarianism of the age, the leading humanitarian writer, Charles Dickens, was not, in the true sense, a propaganda novelist. His pictures of the English poor and unfortunate were more vivid than Kingsley's, but were often exaggerated or incorrect, and would best be considered as satirical stories written to delight readers and earn money for the author.

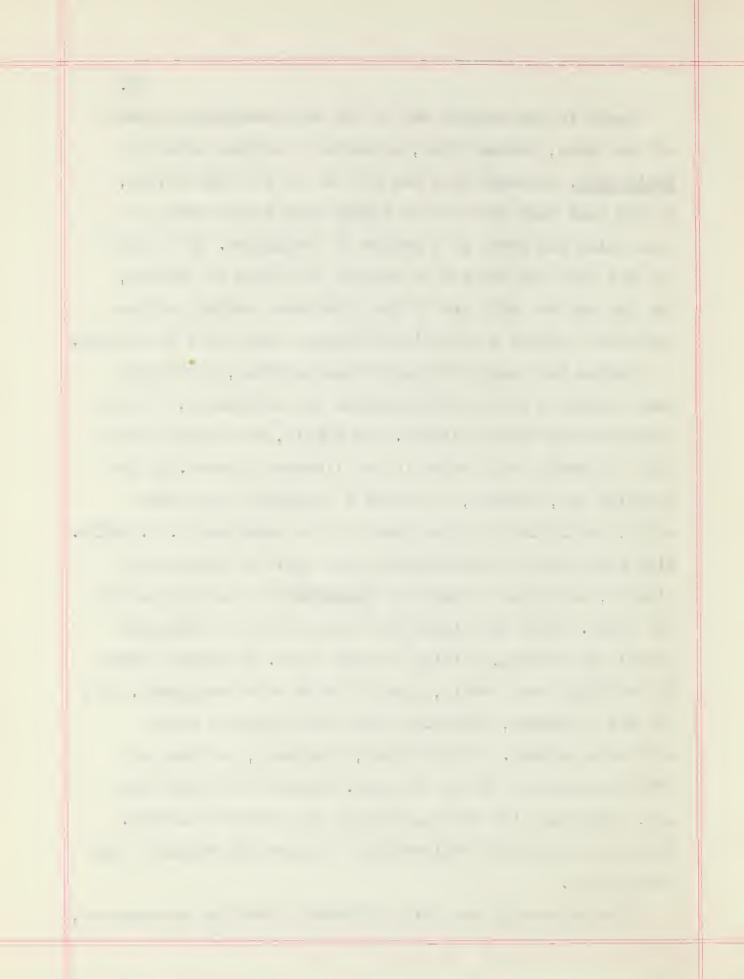
Even as Mrs. Gaskell and Kingsley were being aroused about the social conditions of the different classes, one of the great prime ministers of the century, Benjamin Disraeli, was being disturbed by the political outlook. Disraeli wrote as the Conservative who wanted to keep England's traditions, as well as to solve the problem of the masses by having the upper and lower classes join forces against their common enemy, the Liberal middle class. He wrote a connected trilogy discussing his views on, first, the political situation of the country, secondly, the condition of the poor, and lastly, the force which the Church held in the complete picture. He aimed to solve the problem through the agency of a great Youth Movement, which could train young men to foresee the pitfalls of the future and thus save England.



Later in the century one of the most memorable writers of the times, George Eliot, attempted a purpose novel in Felix Holt. Although this was not one of her best novels, it did show that she was not immune from reform fever or from using the novel as a medium of propaganda. It is only too bad that she did not do more of this type of writing, for she was the only one of the nineteenth century writers who could combine a socialistic purpose with skill in writing.

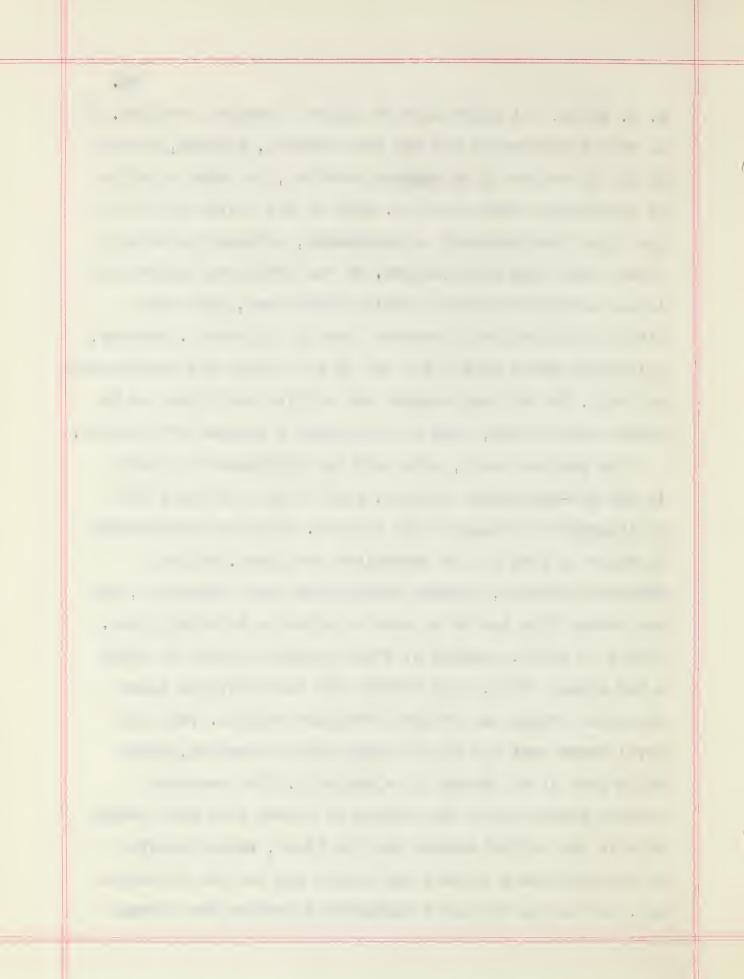
Before the twentieth century was underway, literature went through a period of naturalism and morbidness, a style borrowed from French authors. For awhile, the purpose novel lost its newly found value in the literary picture. In the Georgian Era, however, it became a recognized form once again, particularly in the hands of the prominent H. G. Wells. With keen powers of observation and a love of expressing himself, he became a competent expounder on the problems of the times. Wells was clever with the pen and so expressed himself in writing, writing of many sorts. In several cases his writings were novels, many of which were propaganda. They all had a purpose, for Wells could not imagine a novel without a purpose. He criticized, discussed, and uniquely offered solutions to the problems. Because his novels lack art, they will live only as long as his advice is needed. Style was sacrificed deliberately to place the emphasis upon the purpose.

John Galsworthy was quite different from his contemporary,

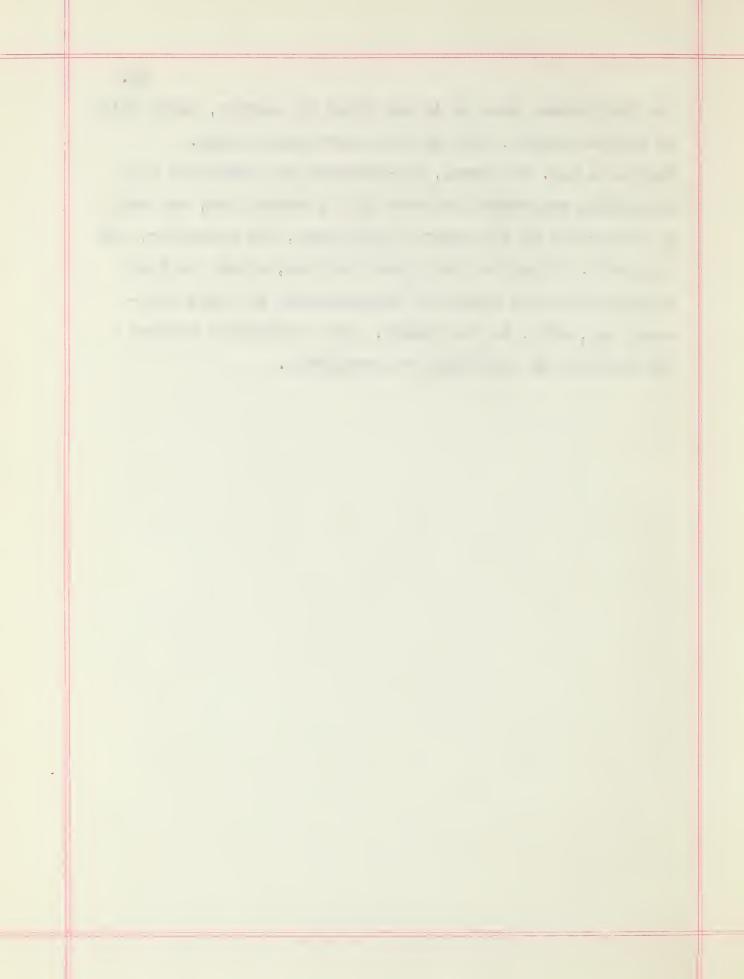


H. G. Wells, yet might also be called a purpose novelist. It is very necessary to use the word "might", because, whether he was or was not a propaganda novelist, has been a subject of controversy among critics. Many of his novels as well as his plays read strongly of propaganda, although he several times denied any such purpose. He was definitely interested in and aroused by certain social conditions, and quite vividly pictured and discussed them in his novels. However, Galsworthy never took sides and so never gave any constructive solution. In this way readers and critics could say, as he wished them to say, that he was merely a painter of pictures.

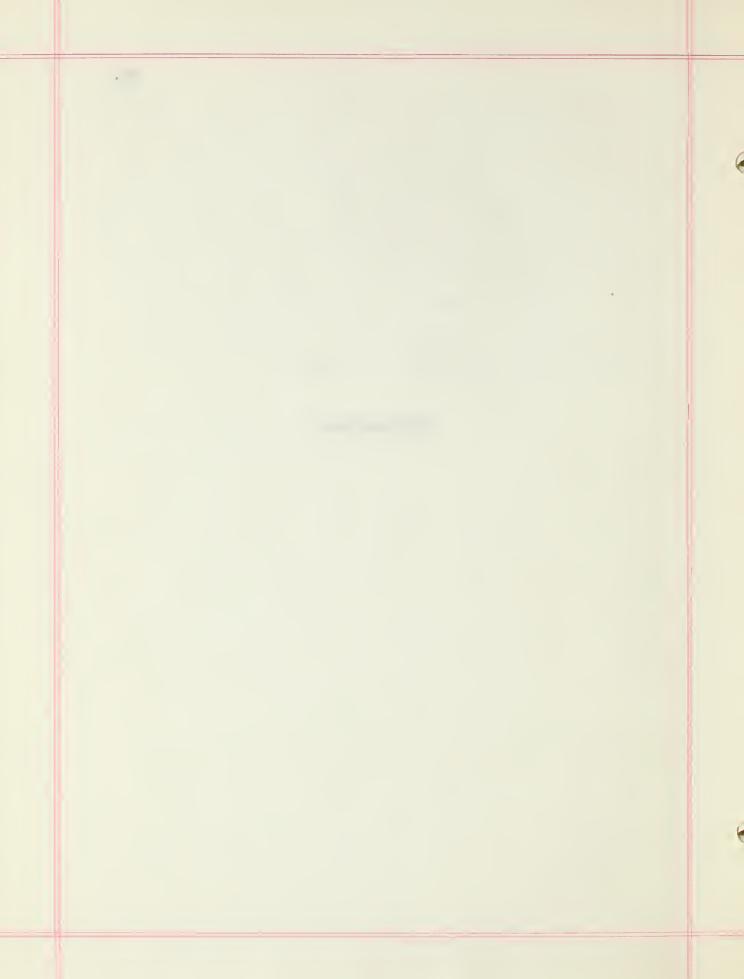
The purpose novel, born amid the excitement of reform in the mid-nineteenth century, grew to be a definite form of literature throughout the century. Style was unimportant at first as long as the enthusiasm was there. By the twentieth century, readers became more style conscious, and the novels then had to be good in order to be widely read. A type of novel, started at first merely to bring to light a few social evils, soon delved into the universal cause of social wrongs and offered "Utopian" reforms. The early novel never went out of its traditional framework, while Wells gave it an unheard of elasticity. The twentieth century purpose novel had plenty of leeway over its younger mate in the subject matter and its ideas, characteristic of the difference between the Modern Age and the Victorian Age. As long as the great controversy between the richman



and the poorman goes on in one field or another, there will be purpose novels, even as there were back in Mrs. Gaskell's day. The novel, far-reaching and adaptable for presenting unpleasant subjects in a pleasant way, can only be superceded in its power by the drama, the newspaper, and the radio. It may be that these last two, which are fast becoming the only source of enlightenment for this high-speed age, will, in the future, quite definitely replace the novel as an instrument of propaganda.



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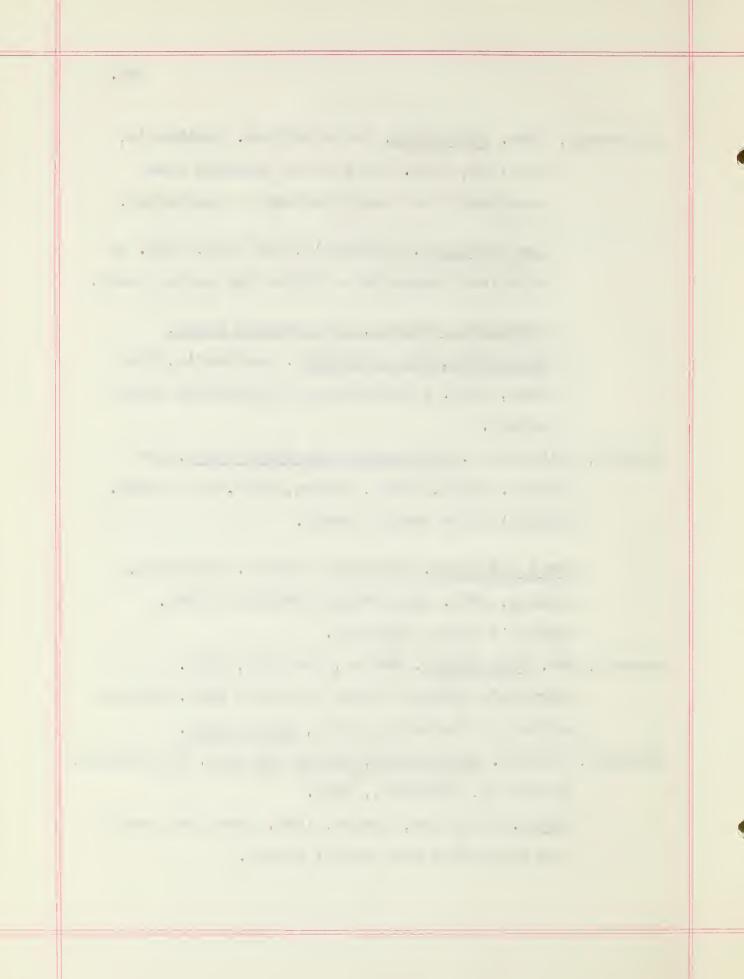
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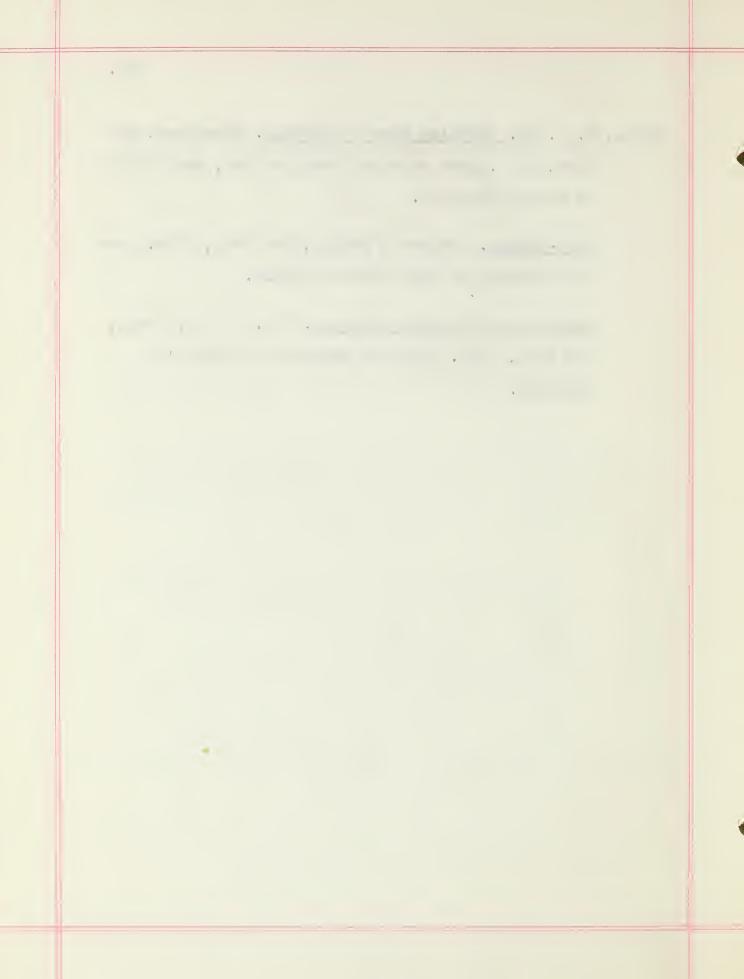
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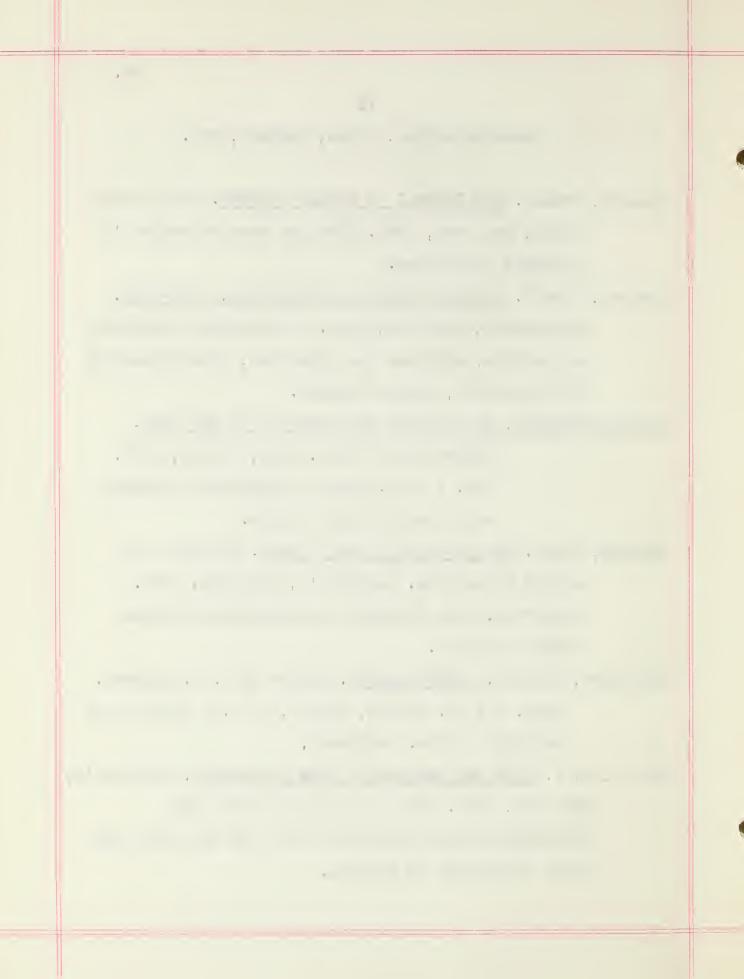
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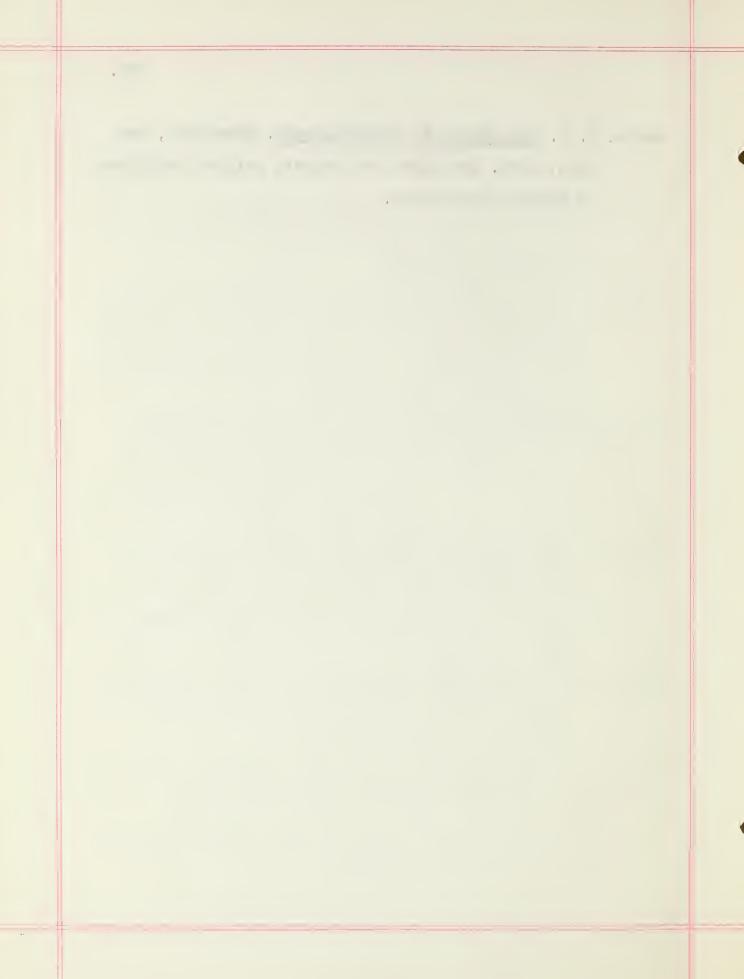
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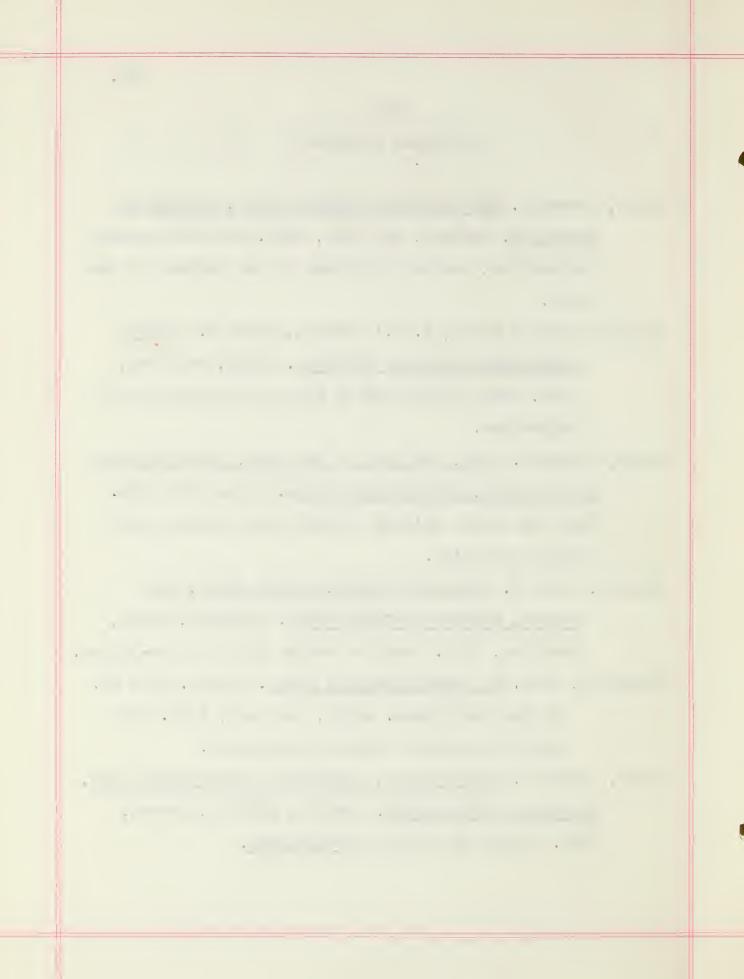
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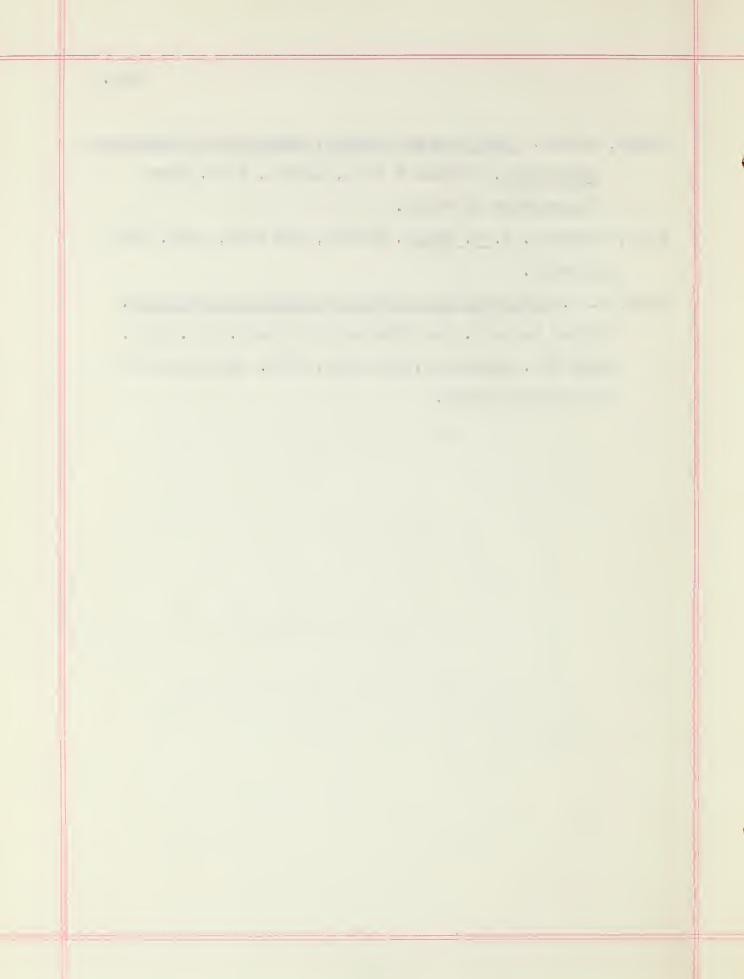
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